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The School Arts Book

AN ILLUSTRATED MONTHLY MAGAZINE for THOSE
INTERESTED IN DRAWING and the ALLIED ARTS

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APRIL, 1912

No. 8

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CONTENTS

Plant Studies for Design	Matthew Webb	775
Plant Drawing in the Time of the Renaissance	Richard G. Hatton	781
A Rural School May Festival	Addie M. Ayer	795
Art in Common Schoolrooms—VIII	Fred H. Daniels	804
A Notable High School	Henry Turner Bailey	810
Good Ideas, illustrated, for all grades	By Progressive Teachers	817
Just How to Do It	George William Eggers	847
Editorials: The School Arts Magazine	853	Notes 856
Literature of the Arts	864	Correspondence 868
School Arts Guild	875	Professional Notes

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BULLETIN

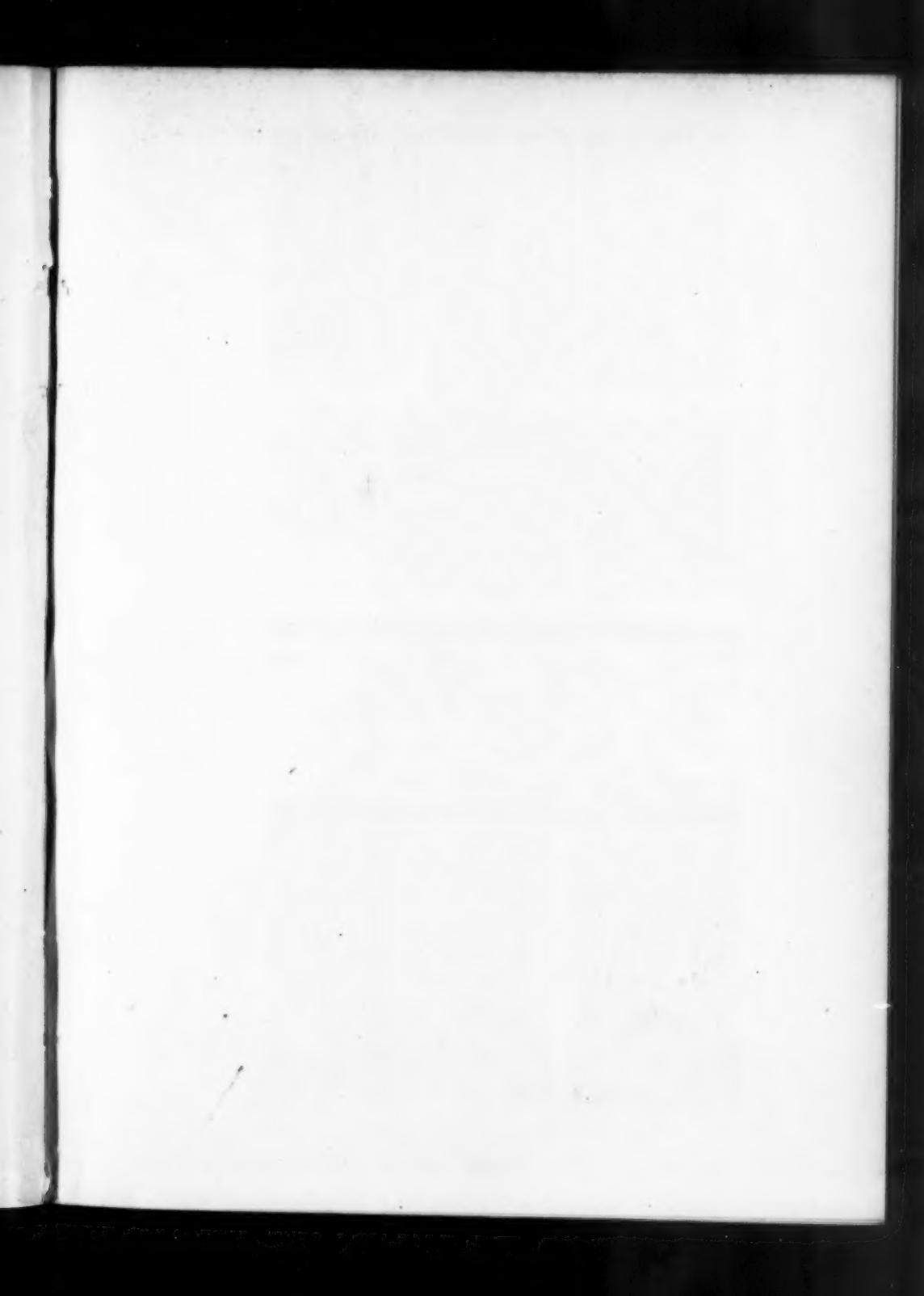
The May Number will be devoted to
DECORATIVE DESIGN

A chief feature will be an exhibit of the splendid results secured in the public schools of
MINNEAPOLIS

Design in Common Schoolrooms, Melodic Design, Costume Design, Design in Japanese Fans, will be described and illustrated. Design as applied in Printing at the Lakeside Press Apprenticeship School, Chicago, will be exemplified by reproductions of pupils' work

THE MAY NUMBER WILL HELP
TO FINISH THE YEAR WITH THE
BEST JUNE WORK YET





THE PRANG EXAMPLES OF HISTORIC ORNAMENT.

GOTHIC. II.



CATHEDRAL, RHEIMS.

RAYONNANT AND FLAMBOYANT MOULDINGS AND BANDS.

BRUNSWICK CATHEDRAL.

The School Arts Book

VOL. XI

APRIL, 1912

No. 8

PLANT STUDIES FOR DESIGN

BY MATTHEW WEBB

A PUPIL OF SIR EDWARD BURNE-JONES
EAST HENDRED, ENGLAND*

TEXT-BOOKS on botanical drawing in relation to design are as a rule well and copiously illustrated and clearly written. Some approach the subject from the point of view of the flower-lover, some from that of the pattern-maker. To the illustrating photography is now frequently contributing; not without loss perhaps, and certainly with some regret to those who know Sowerby's copper-plate engravings of flowers.

The earlier woodcuts of Gerard's profusely illustrated seventeenth-century Herbal are rather more designs, than likenesses, of the plants. In the work of the orientals we find an ordered and dignified and loving flower-portraiture, but seldom what the occidental eye feels to be Design. It is not flower-analysis but rather flower-summary. Flower design, for whatsoever craft, connotes the farthest remove from realism consistent with vital truth of floral character.

The enormous store of books and studies of plant form already existing is, of course, not half enough known, still less really studied, to be a true possession. But if you care for a subject, if it concerns you, your own quiet assiduous study in private will avail you more than the lecture short-cuts, and all other peptonized concentrated tabloids of information.

* Mr. Webb's paper is not here published in full. Paragraphs have been selected to present his views on plant drawing.

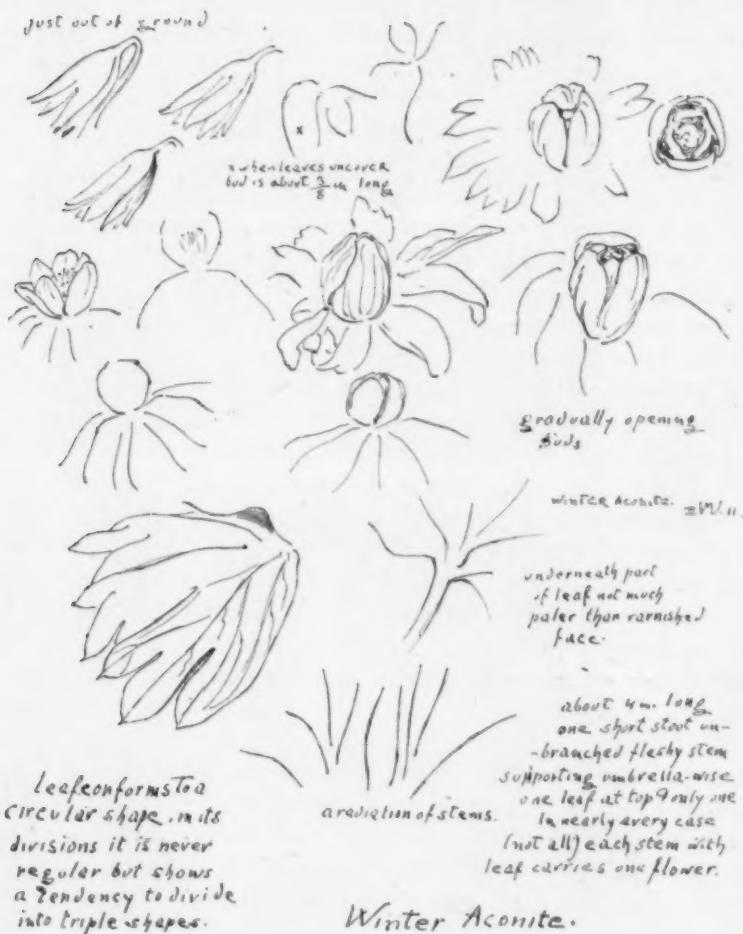


Plate I. An artist's notes on a growing plant. By Matthew Webb.

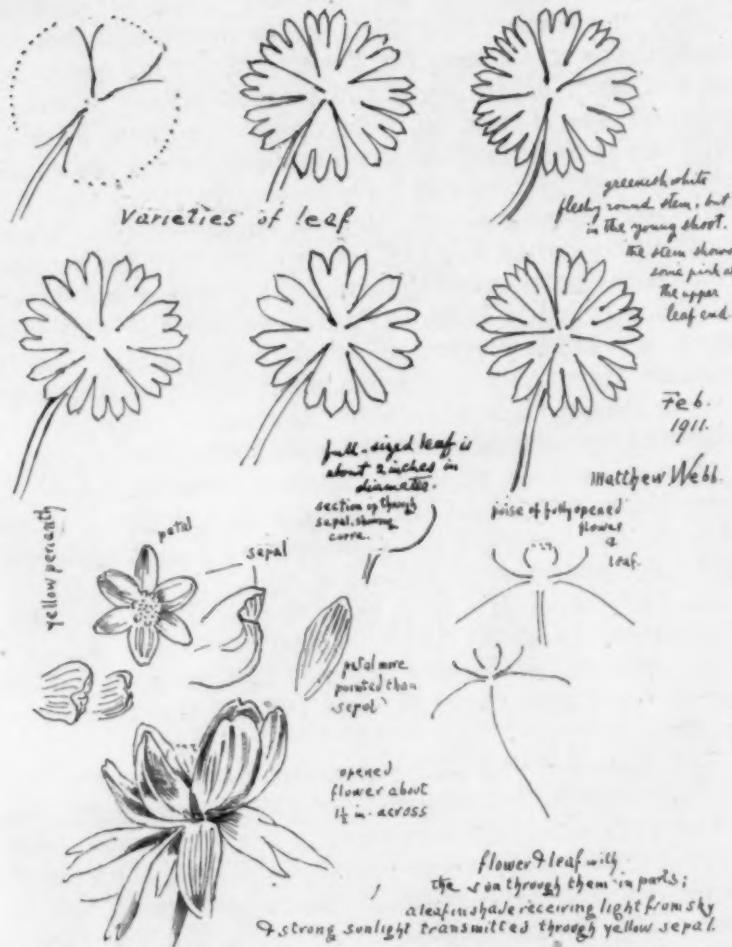


Plate II. An artist's studies of the details of a growing plant.

Would you design, get into the habit of studying lovingly the *living* flower, not the gathered, still less the dissected flower. Caress the flower with a fond hand, and you will learn *all* its ways and leave it *unhurt*. Learn it on your knees, if need be, from summit to earth, learn all that there is to it, its habitat and its season and associates. Step into the garden and look reverently at an intrusive weed, your predecessor, a survival from the wild, waste, beautiful days when you and your garden were not thought of but in the purposes of the gods. In England is a flower, sometimes called, "London Pride," with white and pink flowers, a possible survival of the flora of Atlantis! Learn one plant thoroughly, one mean plant, and you will know more of Design than in months, nay years, spent in the undigested encompassing of the spoils of a whole planet.

Flower-analysis finds its place in your sketch-book. Flower-portraiture is the business of a Van Huysum, father and sons; not to forget the photographer either, and with direct color-photography to reckon with.

In The School Arts Book good work is shown; recently, for instance, (Vol. X) in November Symbolism, January Symbolism, and the fabrics designed and made by pupils, pages 508 and 509, Plates III and IV, and the drawing on page 566.

Let your drawing fill your sketch-books; your purse, if it may be, fill book-shelves; but the storing of *memory* must be your aim. He is but poorly equipped whose hand travels often to however well provided a book-shelf. Draw, because drawing holds your attention and forces you to notice. The ultimate value, however, is not the visible pencil-scratch and tangible paper, but in the intangible impression cut deep in the dark treasure-house of the sub-



Plate III. An artist's inspiration to design.

conscious memory, which, thereafter and at your need, inspires the Daemon of your pencil. So drawing, memory will be of more than the flower, it will also be a memory of *your drawing*; itself an inevitable convention, and for that very reason the readier for Design.

Study your plant, with its parts and all its ways, if occasion demands; but there is another study of the same, for the *design that is in it*, for all you can learn from it of Design in the abstract, of much wider applicability.

In the former study, there is the consideration, often neglected, of whether a particular plant, however beautiful, is applicable at all for a particular site or purpose. A plant should not be put out of its natural situation in relation to the eye. Only climbing or trailing plants, trees, shrubs, or standards, properly fill vertical wall spaces or hangings. Only the brutes tread on flowers, where Dante's Rachel stoops in Paradise to part them aside. The beauty of a Persian carpet or a Cashmere shawl is in the feeling for Design, but also in the remoteness from realism.

On the designer it cannot be too insistently urged, to study plants for Design, but not for mere botanical adaptation. In this pictorial age we are apt to forget this principle.

When once about the designing, turn your back on truth, scientific accuracy; she is not then your mistress, music is.



PLANT DRAWING IN THE TIME OF THE RENAISSANCE

BY RICHARD G. HATTON

DIRECTOR, DEPARTMENT OF FINE ART
ARMSTRONG COLLEGE, IN THE UNIVERSITY OF DURHAM, ENGLAND

MANY people will tell us that to go back to the past for inspiration is dangerous; dangerous because we may by so doing become archæological in mind, and archæological in our work. This admonition is based upon that principle of art which demands, above all other qualities, the outpouring of one's own emotion.

On the other hand there are many people who will say that the outpouring of one's emotion is generally accompanied by an utter neglect of the accumulated wisdom and experience of the ages, and amounts, very often, to little more than a brazen-faced exhibition of immature notions, which, after a while, even their author will be only too glad to forget.

I should not place before readers of *The School Arts Book* these examples of old plant-drawing if I did not think that, whatever their archæological interest, they contained qualities which are for all time, and also if they did not convey to us lessons as regards our work as teachers.

That there should have been good plant-drawing in the time of the Renaissance will surprise no one; and yet there

were many gaps in the range of things adequately delineated in those days.

I was led to the study of Renaissance plant-drawing by the decorations which the printers of the leaflets and official notices of the time of the Civil War in England ornamented those formal documents with. I happen to possess a few of these, and there is something so enchanting about them—the paper, the fine type, the brave appearance, and above all the decorative handsomeness—that I was lured into two paths of study, one, of the history of that struggle, and the other of plant-drawing. For, upon one of these proclamations is the printer's ornament which is placed at the head of this article. It is crudely cut, but it is entertaining and suggestive, and indicates a style of design which arose as the pure conventional and classical ornament of the Renaissance declined. Of this declining classical acanthus-work a few remnants, rather gross and bulky, remain in this design; and, it is noteworthy, perform a useful function in steadyng the otherwise too florid array of elements.

From a clumsy vase we see arise four stems, which, among them, bear the following flowers and fruits:—Apple, campanula, carnation, plum, date plum, honeysuckle,—on the other side—rose, oak, marigold, walnut, lily and lilac. I do not care to be cross-examined as to the strict correctness of these identifications, and am willing that those who can get nearer to the truth shall do so! For, what is interesting is that identifiable plants are represented at all. Very little digging among things of the seventeenth century revealed to me, what has of course been known to wiser folk all along, that the ornament of the days of Charles I and of the Commonwealth, was richly floral, that the floral forms were not generally directly taken from nature, but

were derived probably, and mainly, from two sources—the medicine-books or herbals, and the tapestries hanging on the walls of the manor-houses and council-chambers. A third possible, though improbable, source, was the illuminated manuscripts of Catholic devotion.

For the study of plant-drawing the herbals provide a better field than either the tapestries or the manuscripts, because they were largely devoted purposely to exhibiting plant-form, and because their illustrations were less subject to conventional control, than was the case in the tapestries, or to fancy and irresponsibility, as was the case in the illuminations.

The end of a long story as to the rise, purpose and merits of the herbals is this:—That books about medicine had existed from Greek and Roman times: that with the invention of printing they found wider circulation; that the first printed herbals contained crude and inadequate woodcuts, ostensibly to assist the recognition of the living plants; that to repair this inadequacy of illustration artists of ability, and, in some cases, of renown, were engaged by publishers or authors to make drawings from the living plants; that these drawings were drawn with the pen, and, perhaps, in some cases with the brush, upon blocks of wood, and were then engraved by as good engravers as the times afforded; that the best work is in the books issued by Brunfels in 1530, by Fuchsius in 1542, and by Matthiolus in 1565 in the cities of Strasburg, Basle, and Venice, respectively.

Other original work of a high order is to be found in other herbals of the time, or, more strictly speaking, of the half-century which succeeded the issue of these fine books.

In beginning our study of these plant-drawings, as drawings, we may first glance at the work in the books

issued by Egenolph at Frankfort. These are contemporary with the works above-mentioned. They exhibit the two outstanding technical qualities of the time, in a rather exaggerated degree. These two qualities are—a flowing, easy, confident line, quickly, or, at least, unhesitatingly drawn,



Plate I. Gardener at Work. Block used by Egenolph of Frankfort. c. 1550. Note the free drawing of the strokes, and the bold and constant modeling of the surfaces.

and—a sense of the solidity of things, with the consequent play of surface. Look, for example, at this drawing of a gardener at work (Plate I) and observe the two up-torn saplings leaning against the tree, on the left. Are not those slender stems most confidently drawn, and are not they modelled from end to end? The fact is that in this drawing, as in all the drawing of the period, the pen never touches

the paper without the artist intending to express a rounded or a hollowed surface.

So obvious is it that the draftsman *should* always intend either to form a hollowed or a rounded surface as he draws, that, for a moment, one does not realize how often



Plate II. Green Hellebore. From Brunnels' *Herbarum Viræ Eicones*. Strasburg. 1530.

one does not do so, but attends to the outline without sufficiently thinking of the form within. Surfaces were always present to the minds of these artists of the Renaissance.

I have remarked upon the ease and flow of the lines in this drawing, but one does not at once realize how very easy and how very flowing they are. Sometimes, indeed, the strokes are almost nonchalant, and are drawn, one would

III



Plate III. Monk's Rhubarb. From Fuchs' *De Historia Stirpium*. Basle. 1542.

think, too quickly to be sufficiently thought about. And there can be no doubt that often the lines *have* been drawn too quickly, as is indeed still more evident in other examples than it is in this particular drawing.

Still we, to-day, are often too slow in our drawing, and, as regards outline-drawing, do not possess anything like the measure of skill which is exhibited in the examples here reproduced. When we reflect upon the manner in which these drawings were done, we are bound to come to the opinion which I have just stated.

The plants were usually drawn on paper from a specimen as it grew, or from one torn up by the roots. Frequently the drooping of leaves, flowers or stalks indicates that the specimen had been gathered. A very notable instance is the illustration of the Agrimony, in Fuchsius. It properly is very erect, but is shown with bent head—most obviously drooped. This cut was frequently copied into other herbals, and always has the drooped head.

The drawing being then made on paper, it was re-drawn upon the block. Although tracing-down was quite understood, yet I think the original drawings must have been somewhat different, at least in some respects, because the figures on the blocks are so nicely adapted to the space available that no freely made drawing could so completely fulfil such conditions, and no competent person would partially trace and partially re-draw them. The original drawing may sometimes have been made upon the block itself, and, probably, in the case of readily obtainable plants, this was done. Anyhow, what was probably the procedure was that the main lines and masses were sketched in with black-lead or chalk (probably stuck in a quill) and then the form was unhesitatingly drawn with the pen.



IV

Plate IV. Sowthistle. From Fuchs' *De Historia Stirpium*. Basle. 1542.

It seems to me highly improbable that the form was all drawn in, say, with a silver-point, and then inked over. Of course the drawings may have been done in silver-point on the block. But if the shape of the lines can be relied upon, it would rather appear that a somewhat flexible point had been used, probably the quill pen.

Of the earliest of the fine drawings one is given here in Plate II, which is a drawing by Hans Weiditz in Brunfels' *Herbarum Vivaæ Eicones*. It is strong, easily-drawn, and full of character. The next three plates are from *De Historia Stirpium* of Leonard Fuchs or Fuchsius, after whom the Fuchsia was named. The first—Monk's Rhubarb—is not only extremely beautiful as a design, but is further interesting as exhibiting well the manner in which these draftsmen expressed the folding or turning-over of the leaves. They employed a convention which had come down from Gothic times, and which is certainly very useful.

Plate IV is the Sowthistle. This is a drawing of quite remarkable beauty, much of which is due to the disposition of the parts—the design. It cannot be denied that plant-drawing *does* permit a measure of conscious design. Disposition, which really is design under another name, was forced upon these ancient draftsmen. They were fond of it, truly, and no one of them would arrange his forms unpleasantly. But they were called upon to represent their subjects clearly, so that the real plants could be easily recognized. They therefore kept the leaves and stems and fruit and flowers separated from one another, so that there was a minimum of overlapping. And so that lines, when they crossed, should get as little confused as possible, they contrived to cross them at right angles. In this drawing,

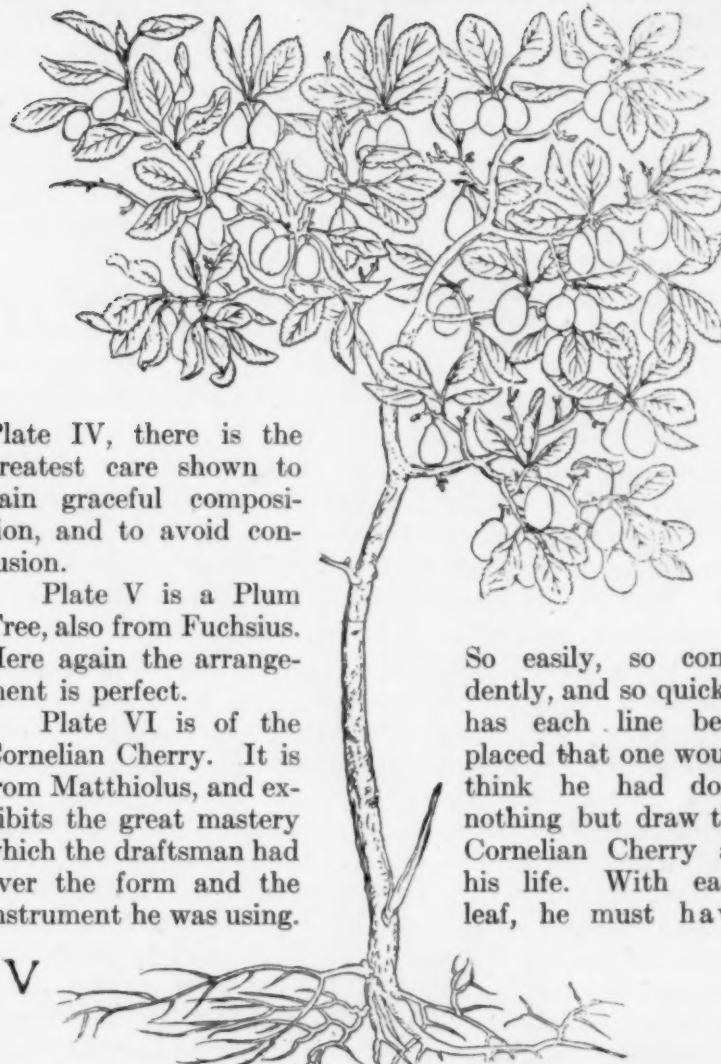


Plate IV, there is the greatest care shown to gain graceful composition, and to avoid confusion.

Plate V is a Plum Tree, also from Fuchsius. Here again the arrangement is perfect.

Plate VI is of the Cornelian Cherry. It is from Matthiolus, and exhibits the great mastery which the draftsman had over the form and the instrument he was using.

So easily, so confidently, and so quickly has each line been placed that one would think he had done nothing but draw the Cornelian Cherry all his life. With each leaf, he must have

Plate V. Plum Tree. From Fuchsius' *De Historia Stirpium*. Basle. 1542.



VI

Plate VI. Cornelian Cherry. From Matthiolus' *Commentarii in Libros Sex Dioscoridis*
Venice. 1565.

seen the whole leaf at once, and have been such a master of proportion that he unhesitatingly placed the stroke where it should be. Note, too, the mastery of the shading.

In this drawing, as in that of the plum tree, we cannot but observe how cunningly the depth from front to back of the plant is avoided, and how, instead, the plant is on one plane. This, of course, makes for clearness, and produces a decorative effect, but it is a convention—the plants cannot really have looked as they are shown. The drawings must, indeed, be largely from memory, but they do not lack conviction nor truth.

To draw from memory and to draw from tradition are very different operations, which are, however, easily confused. To draw from another man's drawing, to take Nature at second hand, is to draw from tradition. This had been the fault of the earliest illustrations of plants, and after the toilsome work from Nature with which the fame of Brunfels, Fuchsius, and Matthiolus was built up, their labors became the stock upon which subsequent writers drew. Other authors who produced original work, and, indeed, even those who took from their predecessors, added their quota to the general stock. Plate VII is an instance of original work becoming traditional. This drawing is from Gerarde's *herbal* (London, 1597). The blocks were prepared for Tabernæmontanus who issued his plant-book in 1586. The blocks are remarkable for a great deal more symmetry than had been before noticeable, and at the same time a distinct loss of surface-rendering.

The vine, Plate VII, is a hash-up of a block in Bock's *Kreuterbuch*, 1545, which shows Noah lying drunken at the foot of it. The block was the work of David Kandel.



Vine one
Red Campion
from
Gerarde's
Herball
London.
1597

VII

These argue a greater pleasure in pattern-making than in the representation of facts.

Plate VIII shows even more definitely the increase in decorative flatness and decrease in the modelling. It is the Red Campion, and is one of the blocks of *Tabernæmontanus* used by Gerarde in 1597. The original is on a much smaller scale than the other figures here reproduced, but the drawing is not unfairly dealt with. We see in it a predilection for symmetry, for very simple and obvious curvatures, a lack of interest in the surface-form or modelling, and, in short, a greater pleasure in pattern-making than in the representation of facts.

But these blocks of *Tabernæmontanus* with their tendency to pattern were exceptional. The style which prevailed was that in which bold modelling helped by definite but simple shading, as in Plate VI, appears.

It would seem then that when one would draw for decorative, or, may one not say, for architectural purposes, one may somewhat forget Nature, and may rely upon a general rather than upon a very particular knowledge of the plant. But this is a lesson easily learned; more useful perhaps is the other lesson—that one should always bear in mind whether the little piece of form which one is rendering is hollow or rounded, and that one should master the movements of one's arm, wrist and fingers as did these excellent draftsmen of the sixteenth century.



The two-room schoolhouse which became the studio of the little artists who produced the festival.

A RURAL SCHOOL MAY FESTIVAL

BY ADDIE M. AYER

PRINCIPAL OF THE BRIGGSVILLE TRAINING SCHOOL, MASSACHUSETTS

THE May festival idea for one semi-rural school in a tiny New England mill village grew out of a community need. In so many of our new citizens the good things of the old world are forgotten in the new in their anxiety to be full-fledged Americans. We teachers and others in authority are not apt to encourage the children to keep some of their old-world customs thinking that ours are all-sufficient and that "we know it all."

In this particular two-room school many of the children are of Scotch parentage. While teaching some folk dances, it accidentally came to light that two of the children knew the Highland Fling and had seen their parents dance around the May pole in their old home across the sea. They were almost ashamed to confess a knowledge of those dances and were quite envious of one girl who could waltz and two-step. This was our chance and we made the most of it. To get the children to preserve the dances of their fathers and to love and respect the customs of their ancestors seemed an important step toward inculcating right ideas of citizenship and tying together the interests of the parents and those of the children.

The crowning of the queen and the May pole dance were to be the special features of the fête as first planned, but the parents became interested and some voluntarily taught a few Scotch dances to small groups of children who in turn taught them to others, and thus the idea grew. A magazine article gave us the idea of a flower parade, so prizes were offered for the most artistically decorated vehicle, and bicycles, tricycles, express carts, and doll carriages were forthcoming. One boy who had no vehicle to decorate made a cannon out of an old stove-pipe and mounted it on cart wheels which he draped with stars and stripes.

The making of realistic wistaria, roses, chrysanthemums, and carnations was taught at school and the fever was caught in the home. The mothers and older sisters spent spare moments in helping decorate the vehicles. Notices were posted soliciting artificial flowers and foliage to be used in the decorations. Each little girl had a wreath of flowers for her hair. The patterns and directions for making some of the paper flowers are given in the Dennison catalog.

The schoolhouse was too small for the practice of some of the dances, nor was the school yard sufficiently spacious, so at recess time we betook ourselves to the middle of the road. Much of the practising was spontaneously done by the children on the village green in the early evening.

To make the Swedish and Scotch dances more effective, suggestive costumes of the people of those countries were made by the girls. Bright colored striped aprons, black cambric bodices, and starched white caps were easily made, transforming the girls into Swedish lassies. A few yards of Scotch gingham made the plaids, black crinolin the caps, and with cardboard buckles covered with tinfoil we produced

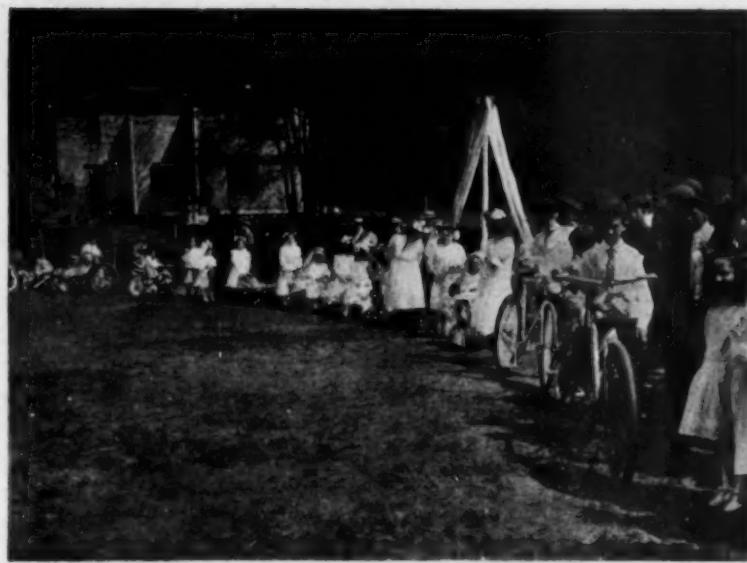


Plate I. The flower parade and the throne that the cow was not allowed to eat.

the effective Highland costumes. Bright colored scarfs were used for a French dance.

One of the boys cut down a twelve-foot tree which was trimmed, wound with cloth, and decorated with ground pine and streamers of spectrum tints.

One of the older boys of the village built a platform on which the throne was placed. The lumber for the platform was borrowed from the village chapel. The store loaned boxes which were used for steps. A high back chair covered with crepe paper and bunting, with a canopy overhead from which wistaria and ground pine hung, completed the throne.

The general co-operative interest of the village proved a joy. One young man would not leave the grounds at noon hour for fear the cow, which was pastured in the field, would "eat up the throne."

When the appointed hour arrived and the procession formed, interest centered on the queen accompanied by her attendants in mosquito netting veils, a tall, dignified crown-bearer, guards with their battle-axes, and pages who held her long veil. The rest of the school preceded the queen and her cortége, singing and scattering flowers as they marched to the foot of the throne. When the queen was being crowned an appropriate song was sung and many courtesies were made.

The picture was one that will not soon be forgotten. The field on which the fête was held is located beside a river in one of the prettiest parts of the Berkshires, and the trees along the bank formed a charming background.

Of course there were many hitches, for all children did not skip and dance like fairies, but they were having a joyous time and the many imperfections were not as noticeable as



Plate II. The winding of the May-pole and the Highland Fling by the happiest of children.

they would have been in a hall. Everyone had a part in some dance, from the first grade through the eighth, and girls who were not dancing sang an accompaniment for those who were, while the boys played on combs as you and I used to when we were children. Even the audience joined to help make the music.

The festival was given on a Saturday afternoon when the mill was closed so that all might go. Even the village store closed, the first time on a week-day in its history. All were out for a holiday, an occasion which is seldom enjoyed in this country by those coming here from the old world but which is one of the pleasant features of European peasant life. Everyone had some special interest in the fête, for most of them had children or brothers and sisters who took part, one had given a pattern for a Scotch cap, another had taught some of the dances, and so on. It brought back the happy days when many of them had gone through similar dances in their childhood homes. Our greatest compliment came from an old Scotch grandmother who exclaimed in her broken English, "I never saw anything like it, not even in the old country and they give them 'larnin' too."

To defray expenses an admission of five and ten cents was charged and ice cream cones and candy were sold. Fifteen pounds of candy were made in the seventh grade cooking class and more was donated by friends of the school. Four gallons of ice cream were ordered with three hundred cones but when we found that two gallons more were to be given us, we were afraid we had ordered too much. However, before the first freezer was emptied, we telephoned for four more gallons of cream and two hundred cones which went without much urging. Much to our surprise over thirty dollars was cleared. The proceeds paid for a school



Plant III. Two of the Swedish dances, the Kinder Polka and the Hop Mor Annika.

lawn-mower and the remainder we have added to the fund for excavating the cellar of the school house for a manual training room.

The festival gave us material for several practical school projects. The making of paper flowers was a good lesson in paper folding and cutting. The wistaria was so simple that the first grade children had a part. The winding of the May pole was the subject of an interesting drawing lesson. The geography and sewing were correlated while making the peasant costumes. Letters of invitation to a neighboring school and to the judges of the flower parade and notes of thanks to those who helped make our festival a success were written and delivered. Material for many arithmetic lessons in several grades was furnished. The proceeds of the festival were deposited by the school treasurer in a bank in our nearest city and checks were given by her in paying bills. All the school subjects took on a new interest as a result of the correlation.

The attitude of the community toward the school is more than a passive interest now. Instead of repeating the fête as many of the parents suggested, we are in hopes to give a harvest festival in October when the products from the children's home and the school gardens will be a feature. The cooking class will furnish jellies, canned fruits, and vegetables for sale. If we are not able to carry it out, it may be a suggestion to other rural teachers who mourn because they have not the necessary equipment and spacious halls or gymnasiums with which city schools are furnished.

Why not make the harvest festival a semi-historical one with the Puritan costumes, a colonial minuet, an Indian feather dance, and a weird witches' dance? Hoops of

oak leaves, ears of ripe corn, and corn stalks could be effectively used in many pretty marches, drills, and dances. The country is never more beautiful and if once a festival is given out of doors, you will never regret that necessity made you choose the open. The historical association of many towns will furnish suggestions to some but your community needs should be the key-note of the festival as well as of every other school project.



APRIL

By PROFESSOR KLEUKENS,
Darmstadt. Courtesy of the
Inland Printer

ART IN COMMON SCHOOLROOMS VIII

BY FRED H. DANIELS

DIRECTOR OF DRAWING, NEWTON, MASSACHUSETTS

HERE are two problems for the girls in the grammar grades. Hundreds of the collar bags have been made by the girls in the sixth grade, and as many work-baskets have been completed in the eighth grade. The entire constructive process, the actual making, in each case, was done wholly under the direction of the sewing teacher in the sewing classes. The planning of the applied design as to its form and color was done in the regular classrooms under the direction of the grade teacher. Blue prints similar to the four plates reproduced herewith were given to each teacher as reference material. On Plates I and II will be found full directions as to sizes and method of making the designs.

Both of these articles have the charm of suggested activity. The collar bag pictures to the maker the pleasant journey of the future; the sewing basket proclaims the possible peace and contentment of an evening around the family center-table. Both are made for definite and long service, and each is a stimulant to future occupation of a desirable nature. They are problems of the right kind.

The materials required are needle, thread, cloth of rather light weight and subdued color, ribbon or cord, cardboard on which the forms are built, and water colors for the application of the design. The cost is slight and the materials are obtainable at the country store.

The designs are made on paper cut to the actual sizes to be used. One-half or one-quarter (in the collar bag side) of the design is made, and this is transferred by rubbing on the back of the paper as explained in previous articles.

THE COLLAR BAG

DESIGN UNITS FROM SQUARE, CIRCLE, AND OBLONG



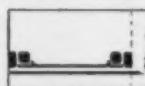
METHOD OF MAKING DESIGNS



CUT OUT SEVERAL PIECES OF PAPER TO THE SIZE HERE SHOWN; DRAW MARGIN LINE $3\frac{1}{8}$ " FROM BASE. FOLD INTO QUARTERS.



LOCATE DESIGN UNITS IN ONE QUARTER.



NEXT, ADD SUPPORTING STEMS

SUGGESTIONS FOR DESIGN

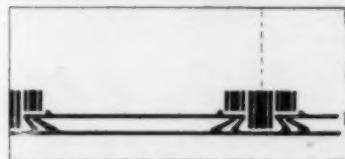
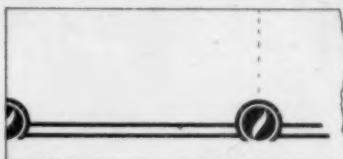
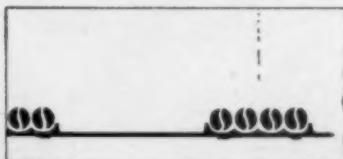
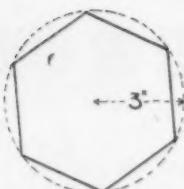
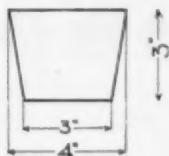


Plate I. Hundreds of these collar-bags have been made by the girls in the sixth grade, Newton, Mass.

THE WORK BASKET

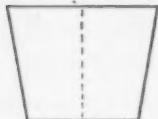


SIZES OF BASE AND SIDES

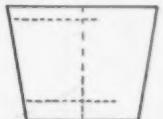


SUGGESTIONS FOR "FLOWER FORMS" FROM SQUARE AND OBLONG

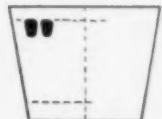
METHOD OF DESIGNING



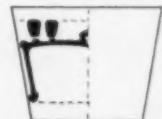
CUT PAPER TO SIZE.
FOLD IN CENTRE



DRAW LIGHTLY TOP &
BOTTOM MARGIN LINES



LOCATE FLOWER FORMS
ON ONE HALF



ADD STEMS & TRANSFER TO OTHER HALF

SUGGESTIONS FOR DESIGNS

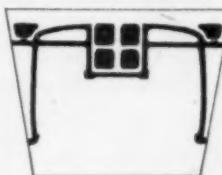
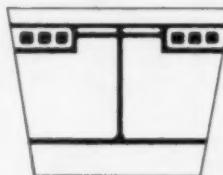
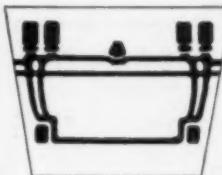
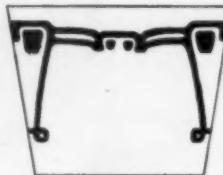
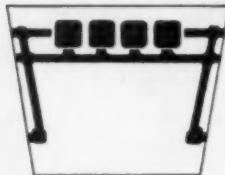


Plate II. Hundreds of these work-baskets have been completed by girls in the eighth grade, Newton, Mass.

Notice that each suggested design has a chief center of interest, and that this center of interest is the first thing planned. In the collar bag the design is placed at the base where it appears to bind in and strengthen it, as the line of stitches does at the top of the vertical sides. The design on the work-basket grows from a point near the base, enclosing and supporting the angle where one side joins another. The collar bag design creeps around the base like a vine; on the work-basket it springs up, spreading out into the light and air as do plants.

There are but two elements to the designs, the so-called "flower forms," and the stems. The former are chosen in place of conventionalized plant forms because they are much easier to make and to use. Their making consists in dividing the simple geometric forms (as shown at the top of the design plates) into simple, orderly parts, which parts are definitely related to the enclosing lines of the shapes themselves, or to their diameters or diagonals.

The stems in every illustration support the flower forms. Their direction is dictated by the lines enclosing the whole design and by the outlines of the flower forms. Wherever one stem intersects another the joint is strengthened by rounding the corners or angles, as in nature. Sometimes additional strength is added by further building out the stem at these points. See, also, how firmly the flower forms are held in place by increasing the size of the adjacent stems, much after the fashion of the seating of the pussy willow on its twig. Where two stems are drawn parallel, they are placed near together, that the eye may take in the movement of both at one glance,—this concentrates the interest. To spread apart, one from the other, these stems, would dilute or scatter the interest, and make un-

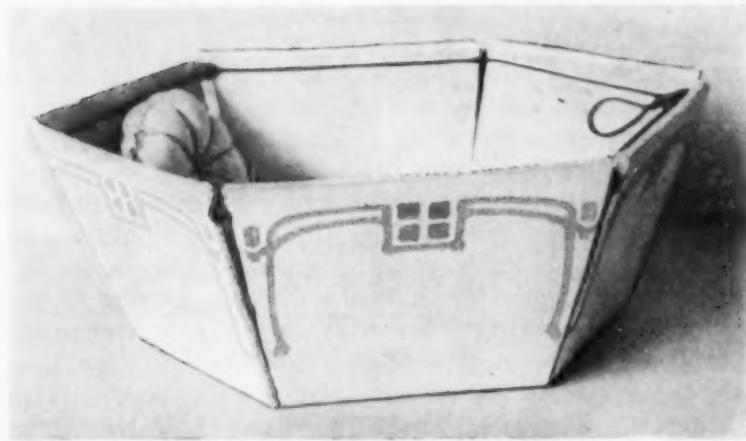


Plate III. Both these articles have the charm of suggested activity.

necessary work for the eye. The purpose, the sole purpose of design, is to please the eye, not to weary it.

When the cardboard has been covered with cloth, and the design has been drawn to exact size, we are ready to transfer the design to the cloth. This is done by putting a piece of carbon paper between the drawn design and the cloth, and fastening the three together with pins or thumb tacks. In purchasing the cloth upon which it is desired to transfer designs it is well to try it out with carbon paper. Some kinds of glazed cloth refuse to accept the transfer from the carbon paper, and in general the lighter colors show the transferred drawing best.

The color scheme for the design should be worked out on paper as has been explained several times in previous articles, that the girls may know just what they want to do when preparing the colors for the cloth.



The animal book. A pen drawing by Mrs. Harold Haven Brown of Chicago.



The decorative panel of the Arts, in the façade of the High School building, Richmond, Indiana. Is its equal to be found on any other school building in America?

A NOTABLE HIGH SCHOOL

SOMETIMES one has the experience, when following a familiar path across country, of discovering suddenly some lusty young tree, tall and handsome, whose existence had been hitherto unsuspected. Its vigorous shoot amid the grass had escaped the crushing foot of the trampler. Its youthful leaves had been mysteriously defended from browsing cattle. Its adolescent stem had been miraculously delivered from the all-slashing knife of the small boy. Unnoticed for a dozen stealthy years, it suddenly challenges attention and wins at once the admiration of the surprised observer.

The High School at Richmond, Indiana, is like that tree, at least so it appears to an outsider. To the three members of the School Board, to Mr. T. A. Mott, Superintendent of Schools, and to Mrs. M. F. Johnston, President of the Art Association, and many another, perchance, who shielded the seedling, shoo'd off the cattle, and diverted the attention of armed bipeds of various sorts, the whole thing looks different. But to travelers along the great highways east and west, north and south, through Cincinnati and Indianapolis, Fort Wayne, and Louisville, who suddenly discover Richmond, its adult high school is an astonishing fact.



The Public High School building of Richmond, Indiana. A *public* and *high school* building, indeed.

Richmond is a little city of some 20,000 inhabitants in Wayne County, on the eastern border of Indiana. Like many another American town its beauty is not evident from the window of a railway coach. The visitor discovers in due time, hidden away among the trees that beautify its streets and squares, substantial churches, well stocked libraries, good public school buildings, a solid County court house, Earlham College, and hundreds of inviting homes. He finds also the new High School building. In fact he is likely to find that first, for any person on the street to whom a stranger might apply for information would be likely to add, "By the way, you ought to see our new High School."



Detail of the polychromatic tile decoration upon the façade, in perfect harmony with the brick wall.

Well, you ought. It is a four-story brick structure of unique design. On the ground floor is to be found, first, an auditorium, containing, besides the usual features, an orchestra pit large enough to accommodate the splendid high school orchestra of sixty pieces. This auditorium is easily accessible to the public and usable at any time without disturbing the school work. On the same floor are a gymnasium, a kitchen, a sewing room, a wood-working shop, a machine shop, a forge shop, together with tool rooms, store rooms, teachers' rooms, locker rooms, and toilets. On the second floor are two large



The Art Gallery upon the third floor, always open to high school students and to the people.

class rooms and two smaller ones of the ordinary type, a mechanical drawing room, a wood-turning room, and other lockers and toilets. The third floor holds the chief surprises. Here, besides a large class room, and the usual locker rooms, etc., are three "Business Rooms," two "Art Rooms," a Rest Room, a Library, and an Art Gallery, with a total floor space of 50 x 68 feet, divided into three sections, perfectly lighted. Other class rooms for special departments occupy the fourth floor.

The building was designed by Mr. William B. Ittner, of St. Louis, Mo., in the capacity of consulting architect,



Class rooms for the fine and domestic arts.



and Mr. W. R. Kaufman, an architect of Richmond. It cost \$175,000, plus \$40,000 for equipment.

The Richmond High School is indeed the center of the "higher education" of the city. The ideal behind the whole establishment is set forth in symbolic form upon the handsome façade. There in a notable decorative panel of harmonious colors, designed and made by Mr. Henry Mercer, of Doylestown, Pa., appear, not the student at his desk, the scholar in his library, and the talker before his audience, but the glassblower, the butter-maker, the printer, the stone cutter, the cook, the blacksmith, the brick-maker, the carpenter, the spinner,—all busily at work. "Without these cannot a city be inhabited . . . They maintain the state of the world," as said the Son of Sirach. Only on the sub-structure of these practical arts can the humanities arise. The Richmond people, realizing this, have produced a model educational institution. Think of it! A kitchen, a gymnasium, and the oldest of the constructive arts on the ground floor, and a library and art gallery on top! Verily the people who have turned the educational world right side up at last live in Richmond, Indiana.*

The people of Richmond are not attempting to float any longer in mid-air the humanistic apartments of the "learnéd clark" and the "spruce clerk." No; they have put the solid living rooms of the manual worker beneath, and the "chambers of imagery" of the poet and artist above; they have builded at last a sure house, fully equipped for every good work and word, a fit home in which to bring up children who shall be worthy citizens of a republic. H. T. B.

* The people of the city have a chance to see here not only the choice collection of paintings now owned by the Art Association, a collection to which additions are made every year, but also an annual exhibition of paintings by Indiana artists, and an annual exhibition of works of art by the leading American painters and sculptors. The city has acquired an international reputation as an art center.



"April is always good weather for ducks." A drawing by Morton Cole, a fifth grade boy,
Hyde School, Newton, Mass.

GOOD IDEAS

SUGGESTED BY THE EXPERIENCE AND AFTERTHOUGHT
OF SUCCESSFUL TEACHERS, AND DERIVED FROM THE
WORK OF PUBLIC AND PRIVATE SCHOOL CHILDREN

UNGRADED SCHOOLS

AS ungraded schools are located in country districts the conditions for April drawing and handicraft are ideal. Nature forces herself upon the attention of the children. The teacher is embarrassed with opportunities for delightful and instructive work. Two of these, at least, should not be missed.

A BIRD CALENDAR. A Bird Calendar for April should be drawn upon the blackboard, or upon a chart which may be hung in the presence of the children. The heading may contain a decorative design suggested by the returning birds. (See Plate I.) Spaces should be arranged on the calendar for recording the name of the bird, the date when he first appears, identifying marks, and the name of the child who discovers him. A similar calendar should be made for May. If these calendars are made in the form of charts, that can be preserved from year to year, they will afford a basis for instructive comparative study.

SCHOOL GARDENS. The yard of any ungraded school, no matter how restricted, will offer opportunity for at least one small garden. This should be carefully planned in-doors, and worked out by the children in accordance with drawn plans and specifications. The steps may be as follows: (1) An examination of the yard to ascertain the best locality. The location of the points of the compass and the probable position of shadows of trees, etc., must be considered. The garden should be in full sunlight if possible. (2) Measurements of the plot, and its position with reference to the plan

of the schoolhouse yard and building. (3) The drawing of the plan to scale by each pupil. (4) A discussion of what seeds to plant that some result, both in flowers and vegetables, may appear before the school closes in June. (5) The careful sub-division of the garden plot with reference to the planting of the seeds, and the record of this upon the drawn plan. (6) The actual making of the garden. (7) Illustrated records of progress. The children should keep an illustrated diary of the progress of the garden from first to last. It should include copies of letters which brought seed catalogs, copies of the orders for seeds, records of the amount of time necessary for doing various kinds of work, accounts giving cost of labor, fertilizer, seeds, etc., notes on

BIRD CALENDAR-APRIL			
BIRDS NAME	DATE	MARKS	DISCOVERER
Field Sparrow	April 2.	Unstreaked breast	Wesley Cushman
Fox Sparrow	April 3.	Large. Fox color, spotted	Margaret Bailey
Ruby-crown Kinglet	April 6.	Small. nestless. red crown	Lionel Bush.

Plate I. A record of arrivals for the blackboard or chart. Let the children compete for the decorative panels.

the length of time required for the germination of the various seeds and of the progress of growth, an account of the first fruits, etc.

The teacher of an ungraded school in the country in the spring of the year, with a comfortable class of twenty or twenty-five children of various ages, is of all teachers the most to be envied. Life in such a school may be a perpetual delight yielding solid satisfactions every day.

PRIMARY GRADES

The Effects of the Spring may be said to be the central topic in April. The effects are manifold and the teacher has but to guide the children in selecting those which will yield the best returns in the form of profitable school work.

OUTDOOR ACTIVITIES into which the children enter with perennial enthusiasm are illustrated in Plate II. The first illustration, a paper-cutting

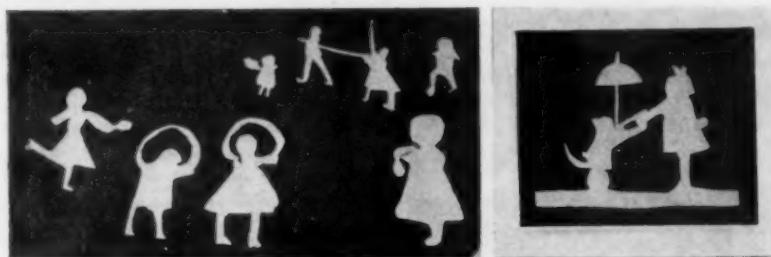


Plate II. "The pebble loosened from the frost
Asks of the urchin to be tossed;
In flint and marble beats a heart,
The kind earth takes the children's part."

from Sioux City, Iowa, gives a happy grouping of children skipping rope, playing tennis, horse, etc. The second illustration is a paper-cutting of a little girl giving her dolly an airing, by Dorothy Cooke, a first-grader in Goldfield, Nevada.

APRIL BOOKLETS. One of the best of these coming from a first grade last spring, was made by Essie Robertson, of Wakefield, Va. The cover and two pages of this booklet are reproduced in Plate III. A child's



Plate III. An example of the naive, charming, barbaric art of little children.

delight in the longer days, in the opening buds and flowers, in the return of the birds and butterflies was charmingly reflected from every page of this booklet. The pages reproduced give some idea of the bold, direct technique characteristic of the free work of childhood at its best. It is a pity the colors could not have been reproduced. Iris herself glorified the pages. Plate IV gives the cover and illustrations clipped from four pages of another booklet

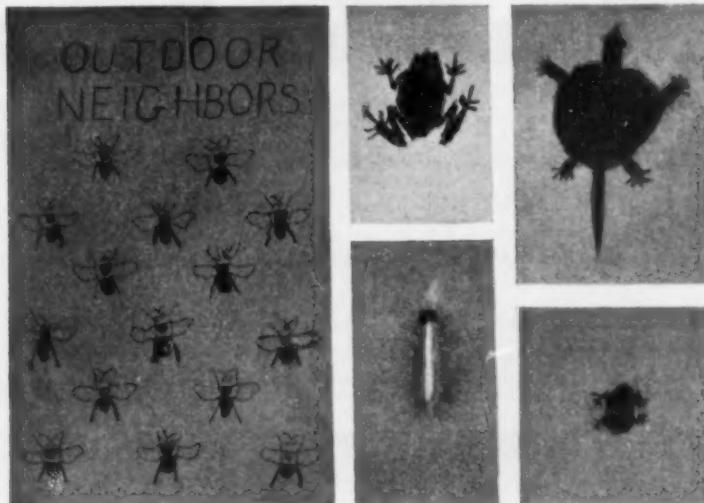


Plate IV. A booklet about the best kind of neighbors from a boy's point of view.

entitled, "Outdoor Neighbors," by Victor Duquette, a third grade boy, West Groton, Mass. What capital drawings these are! The frog is not only anatomically correct, but very much alive. To be sure the turtle's tail is a little too fat, and the caterpillar too fuzzy—a sort of angora variety; and as for the other little chap, he may be *Hyla Pickeringii*, "swole up to peep," but whoever he is, he has the tang of spring about him and with the rest reflects credit upon his maker, *le petit M. Duquette*.

Perhaps it is characteristic of girls to prefer flowers as the subjects for drawing and of boys to prefer the animal and insect life. This booklet contained no text. It was literally a picture-book.

CONSTRUCTIVE PROBLEMS. If the children cannot actually see the newly-hatched chickens and have a part in the actual making of shelters for them, and in the preparing and planting of gardens, they can at least participate in these pleasures in imagination. Plate V contains a chicken-coop made from squared paper by children under the direction of Miss Mary E. Baker, of Bellows Falls, Vermont. The two ends of the coop were drawn from dictation on the squared paper, colored, and cut out, with laps to secure them to the roof. The roof and the sides were then pasted together as indi-

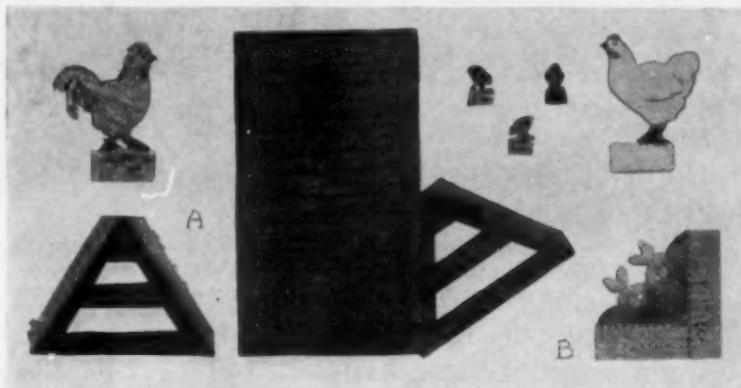


Plate V. Details of objects constructed from paper by primary children.

cated. The rooster, hen, and chickens in various positions, were cut by the children from hektographed outlines, colored, and grouped within and outside the coop according to fancy.

Other good problems appropriate to the season are toy implements of various kinds required in gardening, envelopes and paper boxes for holding seeds, labeled stakes for marking where the seeds are buried, etc.

OBSERVATION SHEETS. These are admirably illustrated in Plate VI. The first is a paper entitled, "April Rain," by Elsie Munro, of the Williams School, Newton, Mass. The border of green grass with the red tulips springing through it under the April rain is, in the original, a very effective decoration. The second paper, by Eva Moulton, a thirteen year old girl in West Boxford, Mass., is a study of the gypsy and brown-tail moths, two of

the pests which are ravaging eastern New England. Such studies not only sharpen the observation but are calculated to give the child an active interest in a local campaign of great importance.

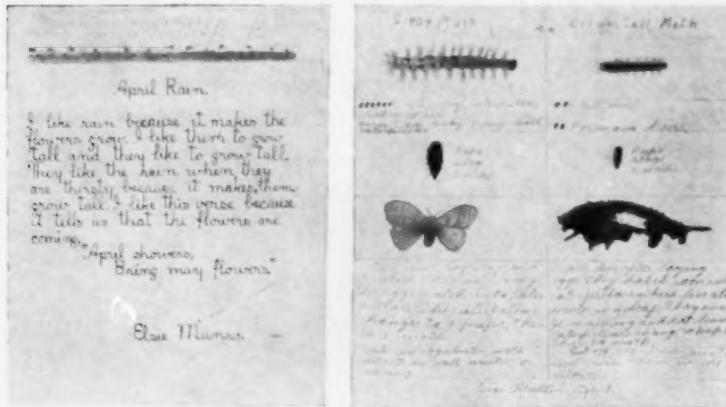


Plate VI. Records of careful observation by lower grammar grade children.

GRAMMAR GRADES

BIRD BOOKLETS. Plate VII gives the cover, two colored plates and three pages of text from a bird booklet by Mildred Currie, a fourth grade girl, 11 years old, Westerly, R. I. Such booklets are ideal problems for the month. They require close observation of nature, accurate drawing, thoughtful design, purposeful expression in English, the best of penmanship, together with skill in the getting out of stock and in the binding of a pamphlet. Such booklets afford opportunity for endless variety. The individuality of the child has full play, and his powers full scope.

PLANT STUDIES. Plate VIII gives a variety of studies direct from the object, showing an orderly progression from fourth grade to ninth. Sheet A, a drawing of alder catkins, is by George Beale, a fourth grade boy, Baltimore, Md. The aim was to represent characteristic growth and color; consequently, colored pencils were used. Sheet B, careful studies of opening horse-chestnut buds, was made by Thomas Flynn, a nine year old boy in St. Mary's School, Hamilton, Ontario. Colored pencils were used as the medium.

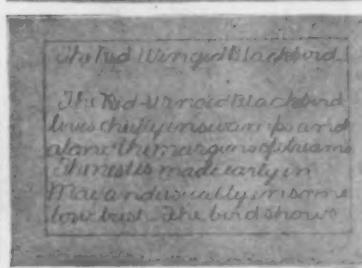
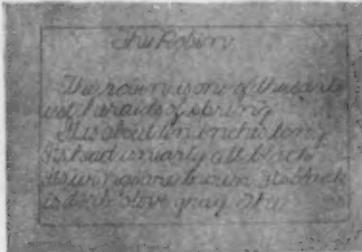
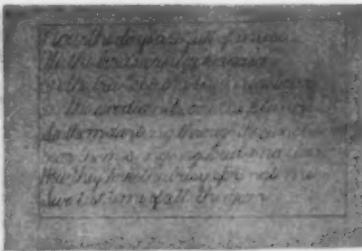


Plate VII. A model bird booklet by a little artist but eleven years of age.

Such a study involves closer observation and greater skill than that required for Sheet A. Sheet C is a drawing of pussy-willows by Mary Dellasqua, a sixth grade pupil, Laurium, Michigan. This, too, was drawn in colored crayon. The drawing shows a remarkable faithfulness to the subtle curvature of stem, varied spacing and size of the catkins, and to their attachment to the stem. The original also exhibited a very successful representation of the

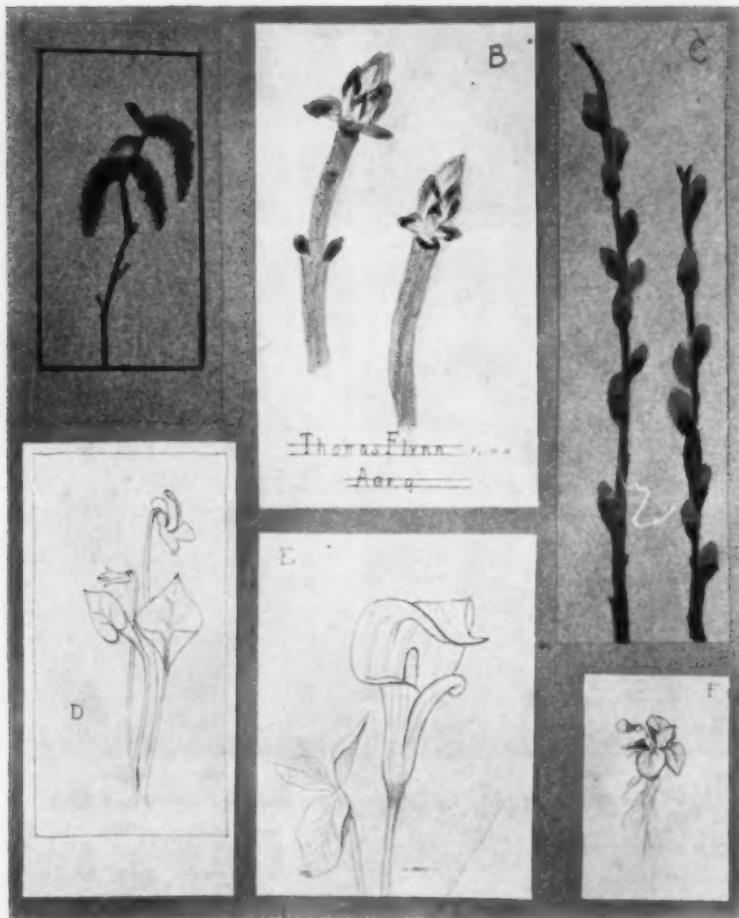


Plate VIII. Pencil drawings direct from nature, exhibiting progress in power from fourth grade to ninth.

delicate colors of catkins. Sheets D and E shows a more careful attention to beauty of line and to foreshortening in the representation of plant form. The violet is a pencil drawing by Katharyn Nason, of North Billerica, Mass. The Jack-in-the-pulpit is by George M. Frazier, of East Braintree, Mass. Both these drawings are about as good as one can expect from eighth grade

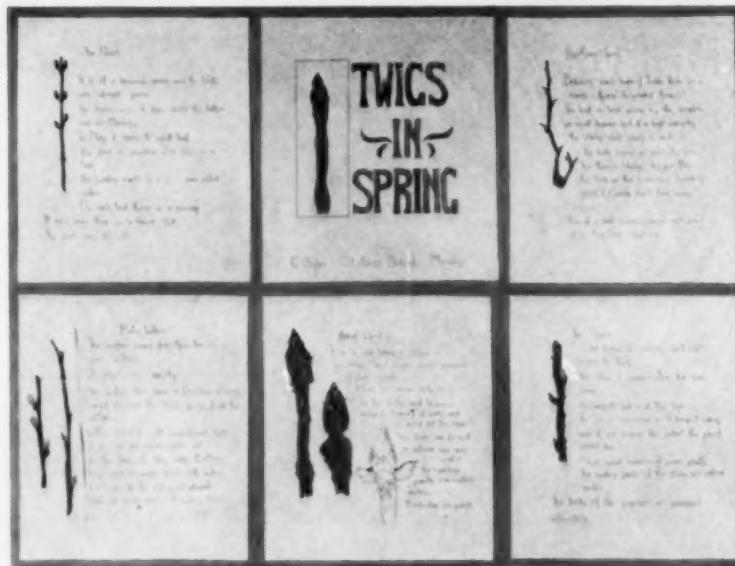


Plate IX. Pages from a prize booklet by an English school boy thirteen years old, commended to the attention of American boys and girls who are in too much of a hurry to do anything well.

children. Sheet F is a pencil drawing from "a little flower, root and all." It is by a ninth grade pupil whose local habitation and name, unfortunately, were not given.*

* What a pity! "Honor to whom honor is due" cannot be given unless the drawings submitted in the prize contests are properly labeled according to the printed instructions. Nearly all the illustrations reproduced in this section of the magazine are from drawings submitted in the monthly contests, drawings which received prizes or honorable mention.

NATURE BOOKLETS. The best nature booklet received last spring was made by George Sykes, 13 years old, a pupil in St. John's School, Mossley, Manchester, England, under the direction of his teacher, Mr. Alfred Holt, a communication from whom will be found under the department of Correspondence. This booklet received first prize in the contest of the month, for it not only contained a large amount of work, but evinced a thorough familiarity with the subject, and a thoughtful and skilful rendering of natural objects. The cover and five pages from this booklet are reproduced as Plate IX. Some of the illustrations were in ink silhouette, some in outline, but most of them in water color.

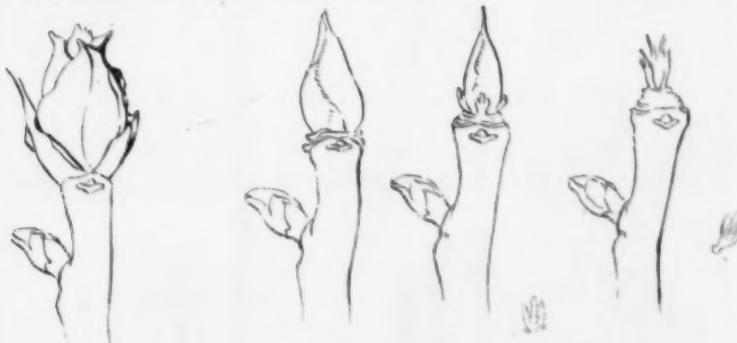


Plate X. The true inwardness of a hickory bud. By Floy Campbell.

Let the pupils exercise their wit in the selecting of titles for their booklets. Why be so everlastingly prosaic? Let them call the first buds The Pioneers the first flower The Adventurers, the first birds The Vanguard, the first catkins Purses full of April's Gold. The scientific attitude will not help the ordinary man to extract perpetual pleasure from the world about him. The poetic attitude, the attitude of the artist, is the attitude to cultivate. The man who looks every spring for the ruby-crowned kinglet in transit from Yucatan to Labrador, having whetted his anticipation to a keen edge with Van Dyke's poem, will rejoice, when that scrap of royalty arrives, with more genuine feeling than the man who simply ticks off "*Sylviidae: Regulus Calendula*" on his check list.

NATURE SECRETS. "It is the glory of God to conceal a thing, but the glory of kings is to search out a matter," said the old Hebrew seer, and

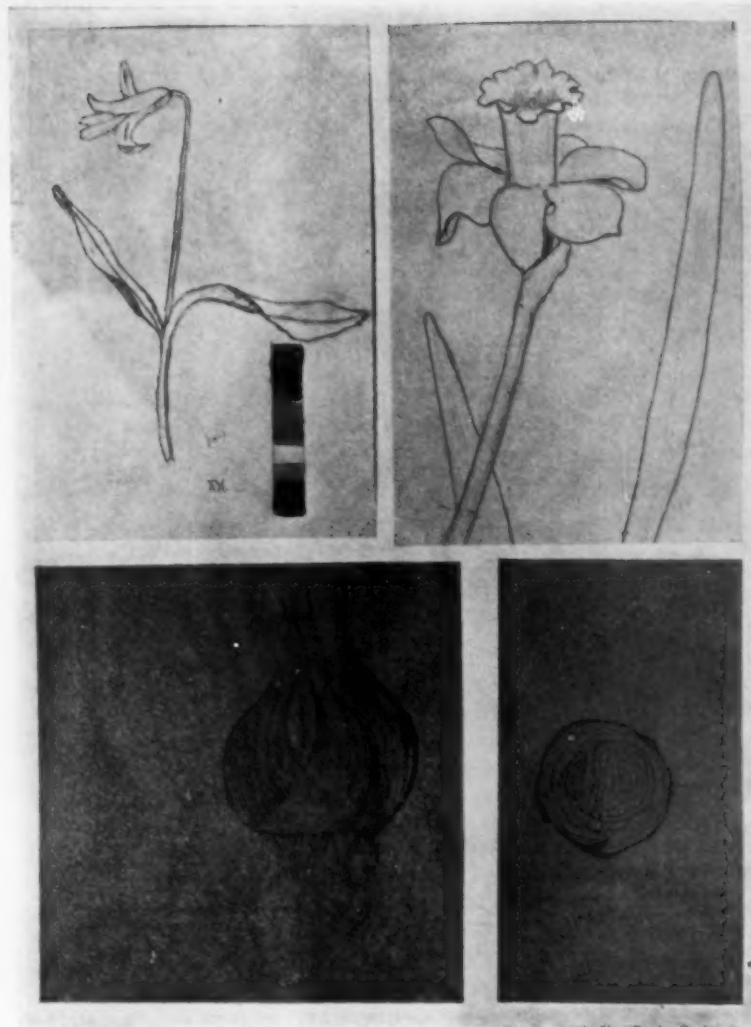


Plate XI. In flowers, beautiful features and a good heart always go together.

one of the delights of a grammar grade pupil of the right sort is to spy on Nature and find out how she does things. Plate X gives some pen sketches by a notable leader of children, Miss Floy Campbell, of Kansas City, Mo. Here is what she says about these hickory buds.

"First, from four to seven gray brittle scale-wrappers. Then, five to eight satiny-gold tough scales. Then, a tiny embryo catkin, gold colored, three-parted, an eighth of an inch long. More gold wrappers . . . each one removed now shows a fresh catkin group, until from five to fifteen have been uncovered. The last wrapper removed shows the leaf-tuft. This one had seven tiny, five-parted leaves in it, and the pin-point of an eighth, which would grow to the summer's new twig, and hold the summer's nut. Last October, this prophecy of the Spring's resurrection was already perfected, before the summer's nuts had fallen, or the autumn's leaves were dead."

In the lower part of Plate XI are a couple of drawings by Carroll Miller, town not given, showing his study of a narcissus bulb. Such studies are as surprising as Alice's Adventures in Wonderland or Stanley's In Darkest Africa! They give new zest to drawing.

FLOWER PORTRAITS. In the upper grades where the pupils have sufficient maturity to appreciate something of the grace of pose, the rhythm of measure, and the beauty of line in plant forms, studies like those shown in the upper part of Plate XI are worth making. The trout lily, a drawing in pencil with a color analysis in water color, is by Elmer Horton, a seventh grade boy, Bristol, Conn. The other is a portion of a drawing of the yellow jonquil, by Helen M. Copeland, a ninth grade girl, Newton Center, Mass.

DECORATIVE INTERPRETATIONS. The buds have too often been overlooked as motives for design. Plate XII, reproduced from *The Practical Teacher*, an English publication, (March 1911), is full of suggestions for the decorative treatment of leaf buds, by R. James Williams. It will be seen that the rendering is extremely simple, either white or black silhouette, with sub-division lines, or interpretations in two or three tones of gray. One could hardly find better material to inspire exercises in space division and notan.

TREE STUDIES. In preparation for the Arbor Day activities studies of trees should be made to furnish material for design in connection with the invitations to the tree planting exercises, programs, essay covers, etc. Plate XIII gives two typical studies, one from a leafless tree, evidently a veteran although not venerable; the other from a pine. The first drawing, which manifests a good deal of reckless generalization, though the artist was not entirely unmindful of the evident facts, is, unfortunately,

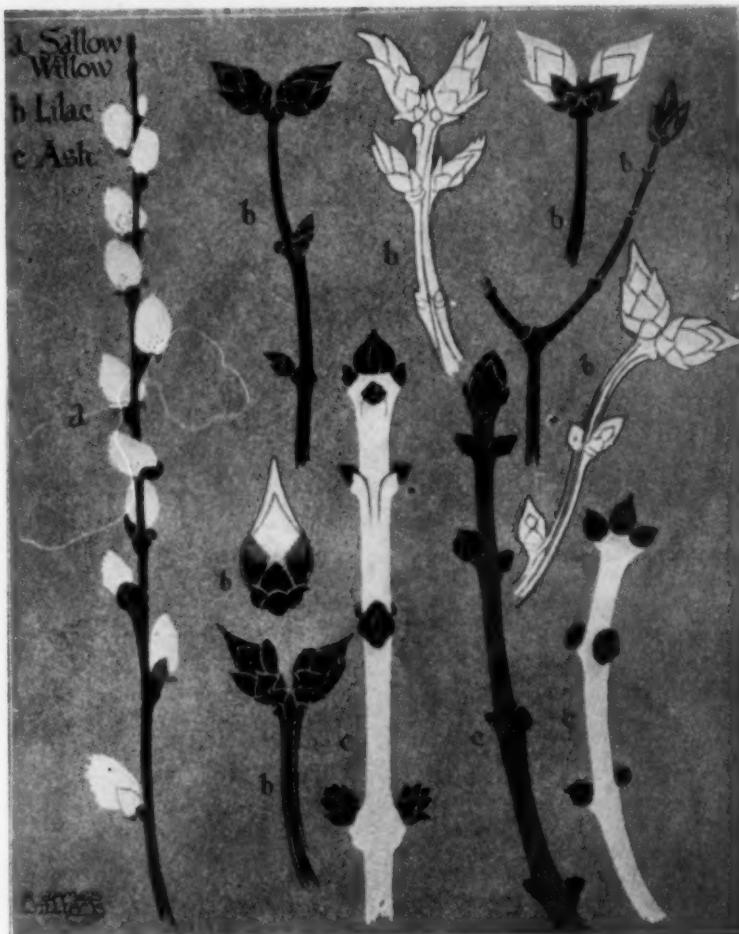


Plate XII. Suggestions for the decorative treatment of leaf buds. By R. James Williams of Worcester, England.



Plate XIII. Faithful studies of tree forms, furnishing the motives for decorating Arbor Day booklets. Eighth grade work in pencil.



Plate XIV. The covers of Arbor Day pamphlets, such as grammar grade children may emulate.

anonymous. Teachers who can get as good pencil drawing as that from grammar grade children ought to have their pay raised! The pine was drawn by Elizabeth Olrecht, who signed herself, "B class." The drawing is A 1, wherever Elizabeth happens to be located.

ARBOR DAY COVERS. Plate XIV contains three covers which offer suggestions in design apprehensible by grammar grade children. The first is the cover of a pamphlet issued by the State Superintendent of Public Instruction for Rhode Island. The design is by Miss Shipman, teacher of drawing in the State Normal School of Providence. The second is the cover of an annual issued by the Education Department of the State of New York. The design is by Mr. R. B. Farnum, State Inspector. The third is the back cover of another state annual to which a little lettering has been added to transform it into a front cover.

Whatever you do, don't forget that the mother of every living thing in drawing and handicraft should be an ideal,—the best possible solution of some problem of vital interest at the time.

HIGH SCHOOL—FREEHAND DIVISION

The illustrations given herewith suggest a valuable series of exercises in decorative design. The ability to appreciate the many ways of treating a subject, whether pictorial or decorative, is something not widely possessed, unfortunately, and is well worth striving for. No method of developing such an ability can equal the actual requirement from each student, if possible, or, next best, from different members of a class, of several different renderings and treatments of the same theme.

Space does not permit here, nor is it necessary, to repeat what is so adequately treated in the best works on design. The books of Walter Crane and Lewis F. Day, not to mention several others, will be found full of references to, and even lengthy treatment of, the adaptation of the motive to the space, the material and the use to which it is to be put.

Lewis F. Day, in his "Nature and Ornament," I believe, suggests as a valuable series of studies, modifying the same natural motive to different materials and uses. Many illustrations are given from the decorative art of different periods and countries showing such treatments of, for example, the thistle or the rose.

The accompanying borders, Plates XV and XVI, are based upon the rose motive and treated in four different methods. Two might be stenciled, a third might be painted, and a fourth, carved. Abundant modifications will at

once suggest themselves to almost every teacher. Pen-and-ink for book decoration, needle work, metal chasing, piercing, tooled leather, all of these offer several varieties of treatment, each in its own field.

One problem carried through a varied but consistent series of steps gives to all who work upon it a breadth of view and power of appreciation not attain-

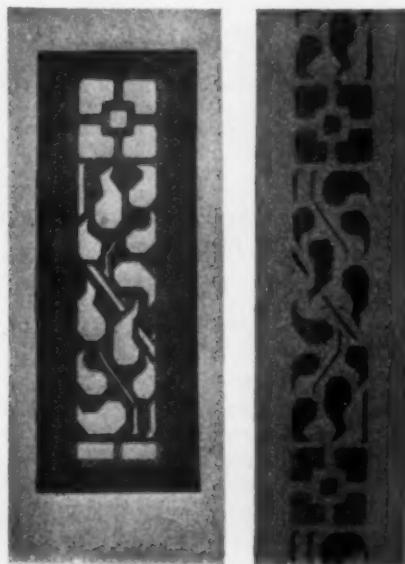


Plate XV. A stencil and a border in three colors
on a colored ground, by high school pupils.

able by any other method. The great trouble with a mass of drawing teaching is that it deals with isolated fragments of instruction, unrelated to each other or to one ultimate end. In a given allotment of time to drawing in a single term a firm basis for all future art work and appreciation can be gained by a circle of problems developed about one motive, each of which throws light upon the original motive and upon the others.

HAROLD HAVEN BROWN
COLLEGE OF EDUCATION, UNIVERSITY OF CHICAGO

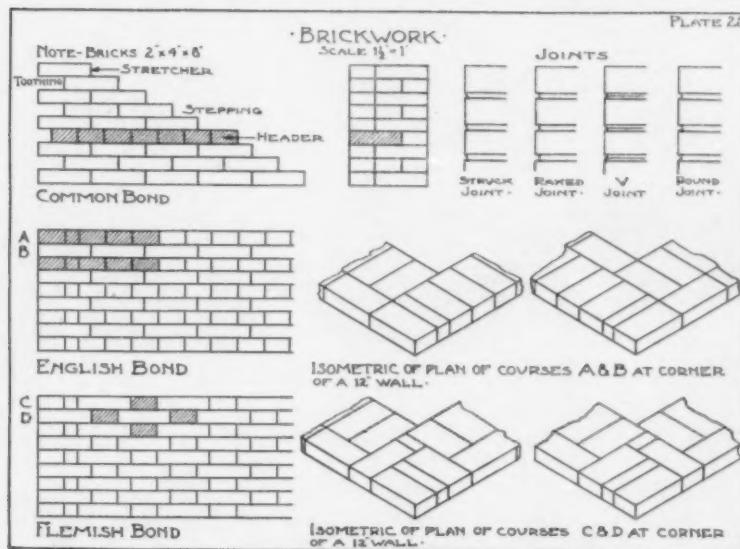
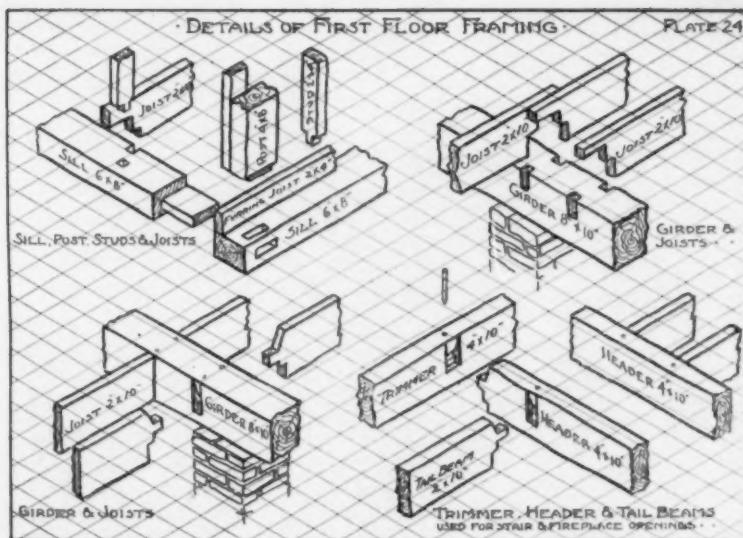
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Plate XVI. Three different interpretations of the rose motive,—a stencil, a painted decoration, and one for wood carving.

HIGH SCHOOL—MECHANICAL DIVISION

PLATE XXIV. In this plate the isometric net is used, the student drawing free hand from blackboard or actual construction. All necessary data for a finished drawing should be on this drawing. Isometric cross sec-



tioned paper is obtainable and affords a convenient method of making an isometric sketch. In drawing cylinders, the ellipses forming the ends should be drawn before the side lines of the cylinders. Isometric drawings are easily scaled. This plate is to be drawn $1'' = 1', 10'' \times 14''$ border line.

PLATE XXV. This plate shows the methods of bonding in brickwork; Common, English and Flemish. No allowance is made for thickness of joints, but in actual practice this amount is about $\frac{1}{4}''$. Bricks are usually $2'' \times 4'' \times 8''$ and in wall work constitute a wall thickness of the length of a brick, the width and the length, two lengths, etc., that is, $8'', 12'', 16'', 20'', 24'',$ etc.

Common Bond, or ordinary bond, consists of a continuous row of stretchers, every sixth or seventh course to be a header course which ties the wall from front to back.

English Bond is where alternate courses of headers and stretchers are used.

Flemish Bond consists of alternate headers and stretchers in each course. The center of a header in any course is over the center of a stretcher of the course above and below.

The mortar layers between the stone or bricks are called the joints and in common use are the struck, raked, V and round.

Excessively thick joints should be avoided. In good brickwork they should be about $\frac{1}{4}''$ to $\frac{3}{8}''$ thick. For ashlar masonry and pressed brick, about $\frac{3}{8}''$ to $\frac{1}{2}''$ thick. Joints are made with the trowel or a curved iron called a jointer.

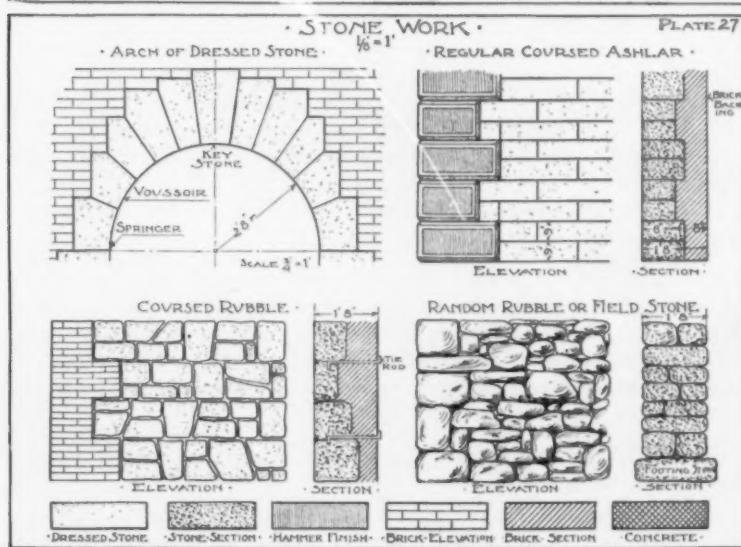
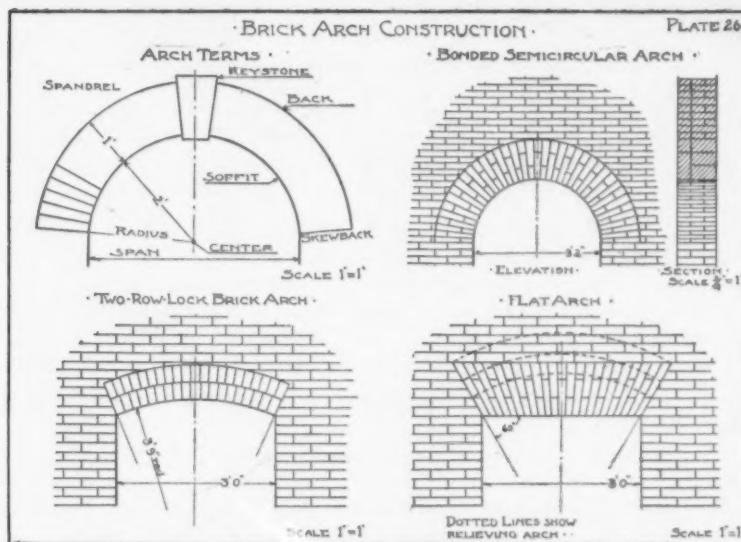
In this plate the English and Flemish bonding in a finished corner are shown in isometric. Size of plate, $10'' \times 14''$.

PLATE XXVI. This plate shows the use of brick in arch work. In the Row Lock arch of headers, the joints are wedge shaped and not the bricks. In the Bonded Semicircular arch, the bricks are rubbed to a wedge shape.

Flat arches are often built over door and window openings; they are always liable to settle and should be supported by a concealed angle bar, and a relieving arch. Size of plate, $10'' \times 14''$.

PLATE XXVII. This plate shows the most common methods of stone masonry, and the combination with brick.

Dressed stone is finished to a plane surface with an axe or pean hammer. In all dressed and coursed ashlar work, the mortar joints are thin, and the wall should be bonded as in brickwork.

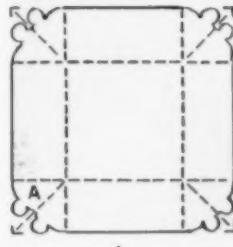


Rubble masonry is composed of unsquared stones, and covers a wide range of construction from the commonest kind of dry stone work (no mortar) to a class of work composed of large stones laid in mortar. It comprises two classes, coursed and uncoursed. Size of plate, 10" x 14".

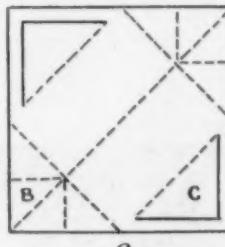
These plates should first be drawn freehand on cross-sectioned paper.

HARRY LEROY JONES

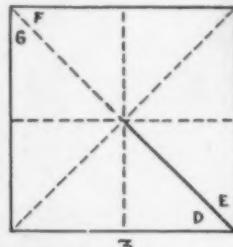
DIRECTOR OF MANUAL ARTS, SOMERVILLE, MASS.



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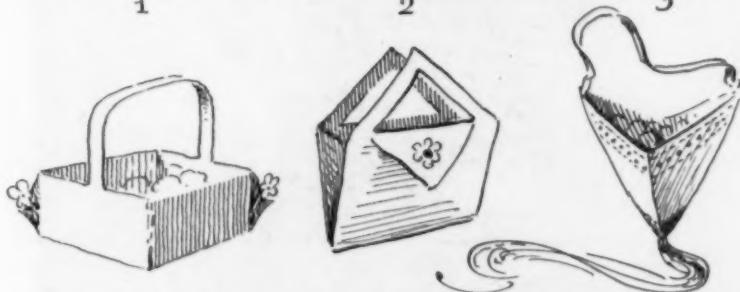


Plate XVII. Simple May-baskets that may be made and decorated by primary school children.

MISCELLANEOUS

MAY BASKETS

No. 1. A FLOWER BASKET. This may be made by folding a 6" x 9" square of paper as indicated by the dotted lines, Plate XVII, cutting upon the heavy lines and adding the handle. The detail for the corners is shown at B on Plate V. When the basket is folded into shape, the flowers are pasted together, back to back, so that they appear to be growing from the corners

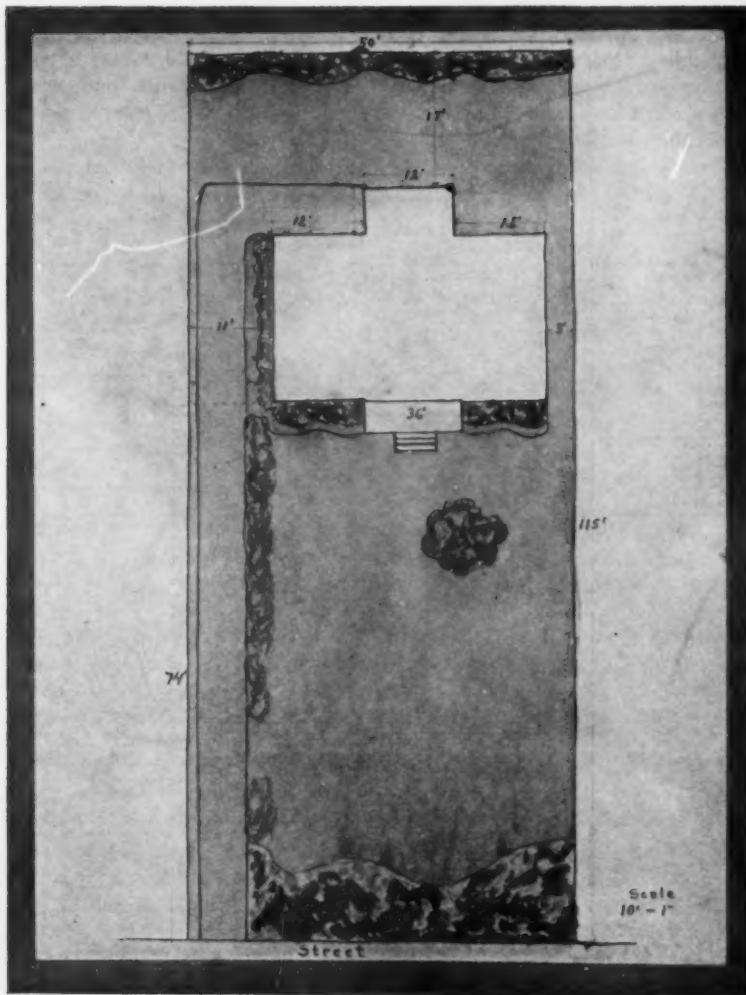


Plate XVIII. A plan of the home grounds of Lillian Gourdeau, an eighth-grade pupil, Salem, Mass. The original was laid out in pencil, tinted with water color, and finished with ink outlines.

of the basket, as shown in the sketch, Plate XVII. This basket came from Emmy Strombach, Grade VII, Laurium, Mich.

No. 2. A RETICULE BASKET. This may be made from a six-inch square of colored paper by folding first for the diagonals and diameters, and then still further as shown by the dotted lines in the diagram. The corners, C, are cut upon the heavy lines and folded upon the dotted lines. The corners at B fold inside the reticule. Ornament may be added upon the laps as shown in the sketch. This basket came from Marcells, Stockton, Cal.

No. 3. AN ANGULAR CORNUCOPIA may be made from a six-inch square of colored paper folded upon its diagonals and diameters and cut upon one-half of a diagonal, as shown in the diagram. The basket is completed by folding D around to F on the outside, and E around to G on the inside. By pasting the edges, a double thick basket will result to which a handle and a tail may be added of raffia, worsted, or paper.

A CUBICAL BASKET. A May basket that can easily be made by the co-operation of all the children was submitted last year by Miss Mary E. Baker, of Bellows Falls, Vermont. It consisted of a five-inch cube of green paper, made of two pieces, fastened together at the bottom and two sides by raffia. The side fastenings also secured the raffia handle. This basket contained bunches of "cut flowers" made by six-year-old children. The flowers were yellow daisies with brown centers, cut from paper in one piece and fastened to long, narrow, folded strips of green paper, split at one end and spread out so that the flowers could be pasted to them. Each bunch of half a dozen flowers was tied with yellow thread to which was attached a card containing the name of the giver. Such a May basket would be an ideal gift from the children for their teacher or the principal of the school.

DESIGN IN HOME GROUNDS. A project recommended by Mr. Whitney.

That National Flower article in *The School Arts Book* was full of suggestion. It set me to thinking, "What are our materials?" "What is our own way?" Ought we not to ask these questions constantly in our own school projects? I asked a class in a grammar school to answer those two questions not long ago in solving a problem in landscape architecture.

The children had planned school gardens and developed them successfully, but I wondered how well they could plan and carry out the problem of a home lot. It is in regard to this particular project that I want to offer a few suggestions to teachers who may be interested in making things look better in their own town.

Grade eight received rather a shock one day when at the close of a lesson, during which they had been sketching trees, I asked them to bring for the next lesson rough sketches of their own house lots, and plans of the buildings, with the measurements.

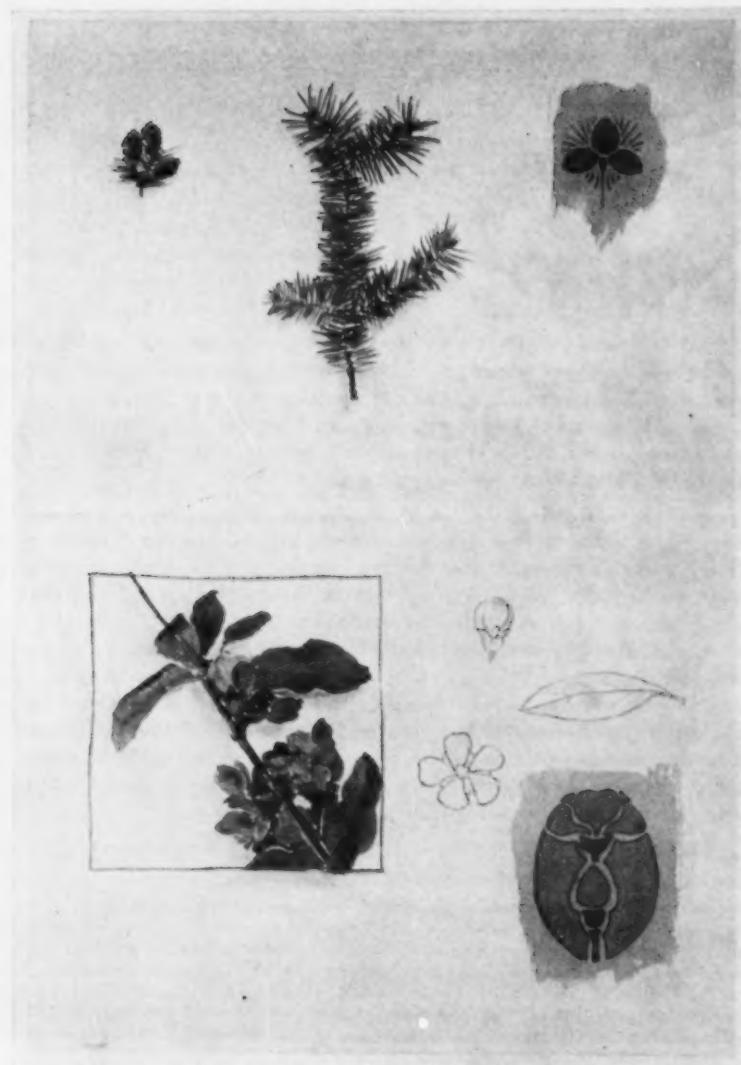


Plate XIX. The upper sheet is a drawing of the fir, with a derived design unit, by Priscilla Cole; the lower sheet is from the Japanese quince, by Ruth Conant
—both eighth grade girls, Salem, Mass.



Plate XX. The tassels of the black oak. A study in pencil and water color by Miss Floy Campbell, Kansas City, Mo.

Of course they were anxious to know "Why," "How large they must be," "Whether drawn with the ruler or freehand," etc. In answer to their many questions I said, "A simple free-hand sketch, not necessarily accurate in drawing but showing the relations of the buildings to the yard, and with the exact measurements."

When the period for the next drawing lesson arrived, the time was spent with arithmetic, for it was necessary to reduce all the measurements to scale in order to use our drawing paper. You can, of course, imagine with what interest the pupils who liked mathematics attacked the problem, and you can also imagine with what enthusiasm other pupils who did not like mathematics but who cared for drawing went to work.

I have found that many a child develops an interest in a study which he thoroughly dislikes, through its relation to a topic which he enjoys. There was no pupil in this class who disliked all such topics, as color, design, nature, geography, mathematics, gardening, and drawing, and all these and more entered into the problem; therefore every pupil found something to interest him in the work of the day.

I will give the order in which we worked out this project in landscape architecture and nature study.

1. Bring a rough sketch of your house lot, house and other buildings with accurate measurements.
2. Reduce to scale. Draw lightly on drawing paper using the necessary kit.
3. Show on practice paper your present arrangement of paths, drives, gardens, etc.
4. Plan on practice paper, and to scale, a scheme which, according to the work we have had, is more appropriate or more beautiful.
5. Plan a color scheme for gardens, shrubs, etc.
6. After many of these have been criticised by the class, and changes have been made, the drawings are finished to scale.
7. Wash in lawns, grass borders, hedges, shrubs in green. Wash in paths, drives, and clothes yard in gray or in neutral tone of red, orange, or yellow according to the material used in these parts of the grounds.
8. Wash in color schemes planned for flower gardens, vines or shrubs.

I wish I might show all the drawings this class produced; I managed to get one or two with which the children were willing to part. Plate XVIII is a fair sample.

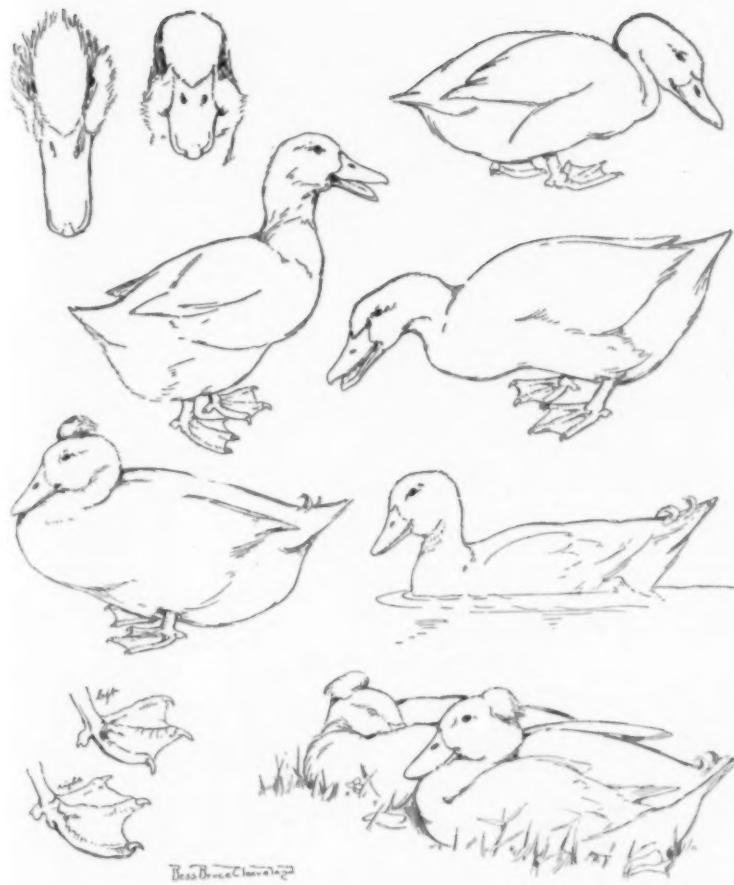
After this work was finished the pupils brought sprays of the shrubs, vines, or plants which they had decided to use in their gardens, and these were used for the nature drawings in pencil or in color. Later the same plants were used for the work in design. These problems comprised the following steps.

1. Sketch from the plant you have selected using either pencil or color. Draw enough of the spray to show the growth, flowers and leaves. Draw within a given space, or draw a suitable margin line.
2. Sketch in pencil outline, details of the plant, which would be suitable for use in design.
3. Plan design for a unit to be used in your next problem in leather work, basketry, stenciling, book cover or whatever problem you are to work out, considering carefully the material to be used. Plate XIX gives typical results.

It seems to me that such problems as this work suggests might be worked out with enthusiasm by teachers everywhere.

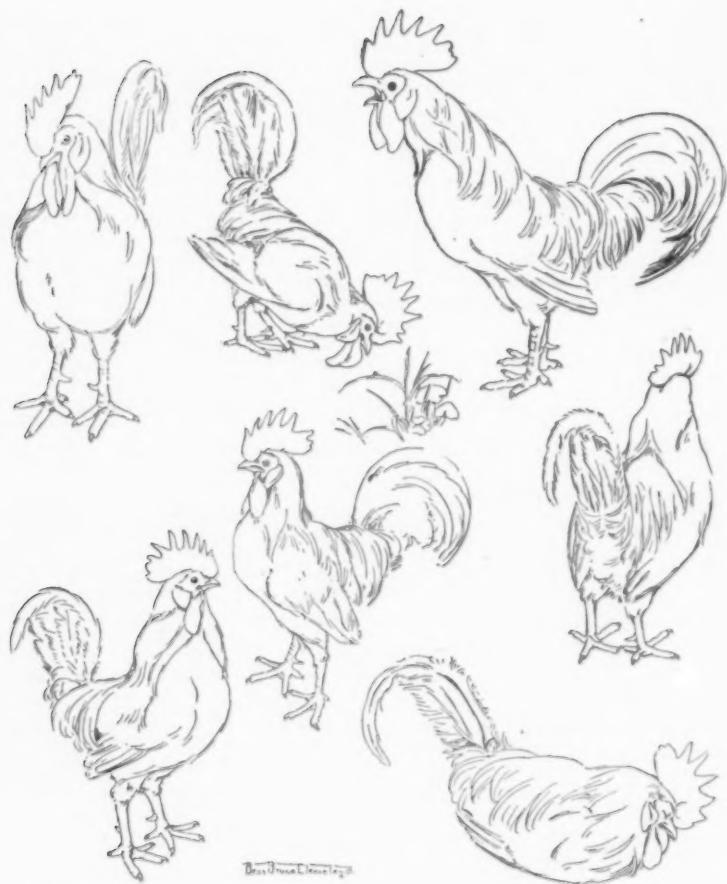
FREDERICK WHITNEY

STATE NORMAL SCHOOL, SALEM, MASSACHUSETTS



Miss Bessie Cleaveland

Plate XXI. Studies of ducks by Miss Cleaveland. These might be the ducks that escaped from the man whose bullets were made of lead. They are certainly not the ugly duckling.



B. B. C. (B. B. C. 1911)

Plate XXII. This rooster kept me pretty busy for a while. All of the sketches except the one crowing were easy enough, but that one meant quick work, with long, tiresome waits between. If you don't believe it, try it. B. B. C.



Plate XXIII. Designs for the blackboard, appropriate to the month of April

STUDIES OF FLOWERING TREES. Recommended by Miss Campbell. Some of the most graceful and exquisite decorations with which April adorns the world are to be found upon the forest trees. To render these adequately in color is a task that demands all the skill a high school pupil can summon. Plate XX reproduces one study of this kind by Miss Floy Campbell, of the Manual Training High School, Kansas City, Mo. The original reflects the wealth of delicate fresh golden-green and rosy tints which always glorify the finest of April's masterpieces. Such subjects are good for high school students who have drawn the ordinary spring flowers throughout the grammar grades, or who feel that they know how to draw!

BORDER FOR THE BLACKBOARD. The design given in Plate XXIII is capable of indefinite modification. The crocus, the jonquil, the narcissus, or almost any other flower could be substituted for the tulip. Draw the conventional flower and bud in a row at the top, giving the bud a different color from the flower. Draw the vertical stems any desired length. Between the stems place the conventional gray leaves, being careful to have the points of the leaves form a continuous rising and falling line throughout the border. The color of the buds may be repeated in the lower margin.

THE APRIL CALENDAR. The decorative panel this month continues the series based upon the seed-packs. In this case the seed-pack of the skunk cabbage, which appears within the largest spathe in the design, is, in its earliest stage, the flower cluster. The skunk cabbage is throughout the northern zone one of the earliest heralds of spring, and, in spite of its disagreeable odor, one of the most welcome. For athletic vigor of growth, grace of line, richness and variety of color, it is without a rival among the battalions of the spring. If original specimens cannot be secured, let the brightest pupil in the room make a copy of this particular panel for the blackboard. Draw the forms in outline, leaving the color of the blackboard as their color. Whiten the background and rub it down with the thumb. Then with the end of the crayon and strong pressure put in the lighter touches, leaving the stalks of the bushes, etc., in gray silhouette, as shown in the illustration. The side of the crayon will give the delicate grays in the foreground, and charcoal will furnish the darks.



JUST HOW TO DO IT

NOTES ON WAYS AND MEANS IN THE ARTS AND CRAFTS

BY GEORGE WILLIAM EGGERS

DIRECTOR OF THE ART DEPARTMENT OF THE CHICAGO
NORMAL COLLEGE

FOREWORD: In that sane book by the late Kenyon Cox, "The Classic Point of View,"—a book that should be in the library of every art school in America and bound in vermilion leather that it might be the first to catch the eye of every student,—occurs this passage in the chapter entitled, "Technique."

"Modern art has almost entirely lost the feeling for beautiful workmanship, as well as the knowledge of how to produce it. . . . By the pseudo-classic revolution the technical tradition was the most thoroughly annihilated; and the modern artist has had to experiment and guess in the effort to rediscover the admirable methods of the old masters, or to muddle through without any method at all, relying upon the closeness of his observation of nature to take the place of any mastery of his materials."

This condition finds an echo in the more elementary practice of the schoolroom. The work submitted in the monthly contests, the unsuccessful work, often exhibits a shocking ignorance of the A B C of technical expression. The children seem never to have been taught the right use of the simplest tools of the craft; they appear ignorant of the most elemental processes.

With this number of The School Arts Book begins a series of contributions by Mr. George William Eggers, Director of the Art Department of the Chicago Normal College, dealing with the Technique of the School Arts. Mr. Eggers, a graduate of Pratt Institute, has brought his department to a high state of efficiency. He, with his trained associates, has secured work of unusual excellence from students of all grades from the kindergarten to normal training school. His contributions to this magazine will, therefore, be authoritative.

THE EDITOR.

TRANSFERRING UNITS IN DESIGN

Transferring units of design is accomplished directly by either or both of two processes: *Tracing*, which is drawing upon a thin paper or cloth through which the original can be seen and thus used as a guide; and *transferring* proper, in which the original is placed on top of the proposed copy, the latter being made by pressure with a sharp instrument through the lines of the original. Transferring units of design may be accomplished also by the various forms of *printing*, by *stenciling* and by the use of *templets*, *patterns*, and the like.

TRACING

Tracing is usually fundamental to all forms of transferring where the original is to be preserved against injury in the process. The tracing thus made becomes the parent or original of any further transfers. Sometimes,

however, tracing is an end in itself. The method used by the Japanese in making designs for their block prints sometimes consists of a series of many tracings, each one corrective of the preceding, and the final one constituting the design.

1. Locating. See to it that the tracing paper or cloth is placed over the original in such a way that the tracing will appear where it is wanted upon it. A suitable margin will, of course, be needed on the tracing for handling and to give space for the thumbtacks, pins or clips with which it may be secured in later use. If the unit is to be repeated, as in a border or an all-over arrange-

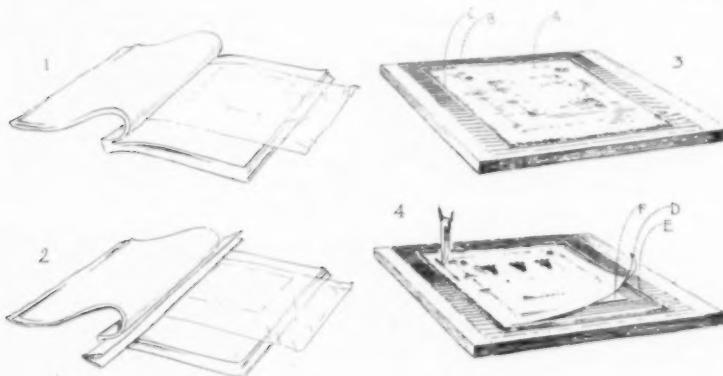


Plate I. (1 and 2) Tracing from a book or pamphlet. (3 and 4) Tracing where extreme accuracy is required. A. Edge of the original. B. Edge of the tracing paper. C. Strip of paste. D. Corner of tracing cut and raised. E. Pasted strip left on the board. F. Corner of the original uncovered.

ment, you may be able to indicate something of the intended spacing by means of lines, dots or folds upon the tracing paper.

2. Fastening. Of the various devices for fastening always, except in mechanical drawing, use the least mechanical method that will insure the required degree of accuracy. For instance, in tracing from a book it is often sufficient to push your tracing paper securely into the fold between the pages. This makes it take its place as if it were one of the leaves of the book itself and at the same time allows its outside edges to remain free. One advantage of this is that you can slip a piece of blank paper between the original and the

tracing from time to time and observe your progress on the latter. (See Fig. 1.) If the tracing paper is too light to fasten in this way, it can be held in place by a folded piece of heavier paper laid over it in the fold and acting as a wedge. (Fig. 2.)

A second non-mechanical device in securing the tracing paper is to fold it over one or more of the edges of the original and to use the left hand to keep it tight while the right is drawing. Paper clips used over the edge of the tracing and original may serve a similar purpose, but are more apt to do injury.

In tracing from rare or costly originals, devices should be used for protecting them. Care in the use of the pencil is not always sufficient to protect the page underneath from being dented by the pressure. Of course, the more lightly the pencil is used the more sensitive and expressive the tracing will be. A valuable protection which should really always be used is a thin sheet of clear celluloid or similar flexible material. This, laid between the original and the tracing, protects the former and in no way interferes with the latter. Public libraries, as a rule, provide these in their reference rooms and insist upon their use. Every individual who expects to do tracing should be the possessor of something of the kind for himself. The material is inexpensive, and, if its edges are bound with passe-partout tape, it is also durable.

Thumtacks can only be used for fastening when tracing from certain kinds of originals. They constitute a serviceable though somewhat mechanical device. In using these it is often sufficient to fasten down one side or the top of the paper only, the advantage of this having already been suggested. In doing this, at least two tacks should be used, spaced far enough apart to prevent any tendency of the material twisting. If the tracing paper is very frail it is well to set the tacks in twos or threes so as to avoid too great tendency to tear the paper.

The ordinary material for making tracings of units of design is lead pencil, with the point kept sharp. Any material which will draw a fine line or paint a clean edge will of course be more or less available for the purpose. In *tracing with water color or ink-mass* trouble is sometimes experienced because the paper tends to wrinkle. With the commercial article known as tracing paper this cannot be avoided. In the case of Japanese rice-papers and others of similar quality this can usually be prevented by proceeding somewhat as follows: 1. Fasten your original securely upon the drawing-board. 2. Dampen the sheet of rice-paper upon which you propose to make the tracing. Wait a few moments for the water to soak into the fibers and expand this paper. 3. With the rice-paper damp, but not wet, apply a very small

quantity of paste all the way around the edge of it and then fasten it down tight and flat over the original from which you mean to trace. You will have to plan carefully so that your paste will not touch the original but will lie quite outside of it, holding the rice-paper to the board with the original between. Now wait until the paste is dry. The water will have begun to evaporate from the paper by this time and the paper in shrinking will stretch tight. (See Fig. 3.) When thoroughly dry it is ready for use. Unless you paint very wet the paper will not wrinkle again, but even if it does wrinkle, as soon as your color is dry it will stretch tight once more—provided you leave it in place. Always wait until your work is all finished and thoroughly dry before you remove it. To remove, cut the tracing paper all around just inside your paste line. (See Fig. 4.)

TRANSFERRING

By Pressure. The simplest form of transferring by pressure is independent of color. A line drawn with a hard instrument (like a pencil) upon one sheet of paper may be distinguished on sheets which lie underneath as an evident groove. This kind of transferring was employed by the old fresco painters when they laid a cartoon upon the fresh plaster, and with a blunt point followed the lines of the drawing, leaving grooves in the soft wall underneath which in turn became the outlines of the final fresco. The same plan can be employed in applying decoration to the soft clay of a freshly modeled tile or vase—although there are, as a rule, advantages in doing such work more directly.

Transfer paper is coated over one side with a colored material (black, green, blue, red, or white, etc.) which comes off under pressure. This paper, laid between the original and the intended copy with its coated side toward the latter, will add to the mere groove we have spoken of the color which makes the line more visible. One form of this paper, called carbon paper, is used in typewriting when more than one copy of a letter is to be written at a time. New carbon paper is apt to be too heavy in color for the designer, but after it has become too thin for its use on the typewriter it is just about right for the transferring of some kinds of designs. Any stenographer who is a friend of art will probably be glad to save her old carbon papers for the schoolchildren.

Children, however, can make excellent substitutes for the commercial article by coating thin ("onion skin") paper with colored chalk-dust, or lead pencil dust, and the very finest transfer paper to be had at all can be made by toning a sheet of thin tough typewriter or writing-paper with a soft lead pencil.

The advantage of this is that it has all the qualities of a real pencil outline while the carbon paper transfer is sometimes oily (so that it resists the approach of the water color wash); again, the "carbon" line will sometimes run, staining the wash, or it may be too heavy and refuse to be "buried" in the finishing of the design.

General Suggestions. Both tracing and transferring have much of the mechanical in them and are, therefore, fascinating up to a certain point. Beyond this point they become exceedingly dull unless they are something more than mechanical. Every tracing should be creative. The hand will not interpret a line; it will only follow it. The mind must be on the job every minute. In tracing or transferring your own design you must improve it at every step or you will be injuring it at every step. If it is some one else's you can at least strive to make each rendering of it more *sensitive* and *penetrating* than the last. The writer has seen a tracing somewhat carelessly made by an artist from one of the finest studies of dogs ever drawn. The slight discrepancies in the tracing were sufficient to destroy all the life and most of the character of the original. This is exactly what *passive* tracing will always do. Tracing, to be successful, must be creative or at least interpretative.

Transferring Designs for Embroidery. The methods of doing this may include, tracing, if the goods is sheer and at the same time firm; transferring with carbon (or other transfer-) paper; stenciling; printing. One of the most satisfactory devices in many cases is to baste the drawn design (paper and all) securely to the goods; proceed with the embroidery; remove the evidences of the original paper which remain after the embroidery has been completed.

Transferring Units of Design to Metal. Method I. (Especially satisfactory with copper or brass.) 1. Transfer design to the metal with carbon paper, precisely as if transferring it to paper, but use a sharp point such as a needle or 6-H pencil, since there is danger of leaving too wide a line. To avoid having the line rub off: 2. Paint over the background (or over the units, as you may choose) with asphaltum. 3. When the asphaltum is dry apply nitric acid for a short time, or until the exposed copper begins to look "clean." The asphaltum will protect the original surface of the metal; the exposed places will be slightly "bitten" by the acid, and the texture of the surface changed. 4. Remove the asphaltum with turpentine. The acid may be applied by means of a bit of cotton batting or cloth on a wooden stick.

Method II. (More necessary in transferring to silver.) 1. Draw design reversed, with a soft but sharp pencil, on thin paper. 2. Heat the silver moderately and rub over it a cake of ordinary beeswax on the side on which the

design is to be placed. 3. Allow to cool. A coating of wax forms on the surface, giving it a somewhat milky appearance. See that this covers the silver evenly. 4. Press your paper down so that the drawing is against the coated side of the silver. Rub firmly but carefully with the fingers. The warmth of these softens the wax just enough to make it hold the pencil lead. 5. When sure you have gone over the whole design, lift paper off. The design now appears as if drawn on the silver in pencil. 6. With a needle point, or stylus, trace this through the wax to the surface of the silver itself. 7. Place a few drops of nitric acid on the wax and rock the silver to and fro, allowing the nitric acid to find its way through your lines to the silver. You can tell when it takes hold of the silver. 8. When this is the case in every part of the line, wash off at once with water. 9. Melt off the wax. The design is now engraved in a fine outline upon the silver.

Do not be discouraged if complete success does not crown your first efforts with this. Practice alone will give you the skill to do it easily.



"Lord, when the time is ripe," said a frog through the quiet rain,
"We take up the silver pipe for the pageant again.

* * * * *
"Then must we fife and declare the unquenchable joy of earth,--
Testify hearts still dare, signalize beauty's worth."

Bliss Carman



EDITORIAL

A LIVING thing is bound to grow. The expanding life is sometimes of astonishing force. It bursts hard shells, it lifts heavy clods, it splits asunder ledges of rock. The growth of The School Arts Book has surprised a good many people, but not those who knew its sources of power. It has pushed steadily upward through cold indifference, damp opposition, hard prejudices, and heavy financial obligations, until it is a success. There were times when "To be or not to be" was the question. Thanks to our ever-increasing subscription list, that question has now been settled for good. During the last two years "To enlarge or not to enlarge" has been the question. That question, ever recurring with greater urgency, has now found its answer.

THE SCHOOL ARTS BOOK WILL BE ENLARGED TO
STANDARD MAGAZINE SIZE NEXT SEPTEMBER.

Our subscribers will profit by this change in several ways; chiefly the following:

1. *Larger illustrations will be more satisfactory.* Since teachers cannot visit all the best schools they demand the best from these schools to appear in The School Arts Book. With the larger size this feature of the magazine can be greatly enhanced in value. Some illustrations every month are suitable for copying as examples of good technique. The larger these are the more evident becomes the handling of the medium, and the better the plate is as a subject of study. Moreover, illustrations should read with the text.

The larger plate will reduce to the minimum illustrations reading from bottom to top, and will therefore promote the comfort of the reader and improve the appearance of the magazine.

2. *Larger pages will hold more.* Our subscribers demand a great variety of reading matter every month. Within the compass of about a hundred pages the magazine must have something for teachers of every grade, teachers of drawing, manual training and household arts, of industrial classes, of one-grade rooms, and of ungraded schools. With the larger page the requirements of all can be satisfied.

3. *The bound volumes will be better for reference.* Our subscribers find back numbers of the magazine of surprising value. One of the leading members of a large publishing firm recently said, "After all, the bound volumes and the current numbers of The School Arts Book offer more help to the drawing teacher than any set of text books ever published." The larger page will make future bound volumes more convenient as reference books. A comparatively thin volume of large pages is more easily managed than thick volumes of small pages, as the forms of all the best editions of encyclopædias testify.

What this decision means to the Publishers is not so evident to our subscribers. So radical a change involves new material, the use of larger presses, and modifications in binding and mailing. This means additional expense. Everybody knows that it costs about as much to remodel and enlarge a house as to build a new one. We have decided, however, to keep the subscription price the same for the present. This means, of course, that our friends, our present subscribers, must do their part in helping us to extend our subscription list. Here is the situation in a nutshell:

(1) We believe the magazine will better serve our subscribers if it is standard magazine size.

(2) Therefore we shall make the venture although it involves additional expense.

(3) We shall not at present increase the subscription price, because we want as many teachers as possible to have the help the magazine offers.

(4) We must have many new subscribers to make a go of it, and we must look to our present subscribers for the increase. *The best recommendation The School Arts Book can possibly have is the personal testimony of a teacher whom it has helped.*

We therefore invite the co-operation of *all* our subscribers, and of *each one in particular*, in making The School Arts Book of greater value to a larger number of teachers, and thereby to promote more widely among the boys and girls of America that kind of education which aims to make them more responsive to the best in nature and art, more efficient in producing useful and beautiful things, and therefore more likely to live a useful and happy life.

In celebration of this, the most important step ever taken in the history of The School Arts Book, we make

A special offer good for five months only:

an unusually remarkable offer to each and all of our old subscribers. For \$5.00 we will give five yearly subscriptions to The School Arts Book. These subscriptions may be either for five successive years for the same person, or for five yearly subscriptions to be distributed among friends, provided only, that all the persons receiving the magazine, except one, be new subscribers. To the one sending in the \$5.00 we will make a present of an American Art Exten-

sion color print. The selection may be made of any subject that has appeared in *The School Arts Book*.

This transition in the life of *The School Arts Book* is to be still further signalized by a change in the name which will, we are sure, be welcomed by all. It seems fitting, upon becoming standard size, to drop the word "Book" and to substitute for it the word "Magazine." **THE SCHOOL ARTS MAGAZINE** it will be, then, beginning with the next September number.



Success in nature drawing depends largely upon sureness of aim. The sportsman who knows exactly what he wants to hit, where it is, and how to handle his fowling-piece usually scores. Here are several distinct ranges from which to select when studying the spring growths:

The plant may be studied for	Then use
(1) Its typical colors	Colored pencils
(2) Its actual colors	Water color
(3) Its typical growth	Crayon
(4) Its silhouette	Brush
(5) Its actual growth	Pencil
(6) Its apparent colors	Water color
(7) Its perspective appearance	Pencil
(8) Its total outdoor effect	Water color
(9) Its suggestiveness as material for design	Any appropriate medium

These are arranged as nearly as may be in the order of difficulty; the first, a lowest grade primary task, and the eighth, a task for high school pupils. The ninth topic, according to its interpretation, is appropriate to every grade.

In Mother Goose, remember, there was a little man who went to shoot a duck and shot a hole in his own head; and another who aimed his bow to shoot a crow and shot the cat in the window; but a third who went for a rabbit-skin, and presumably came home with it. He went with a definite and legitimate purpose, anyhow, and no humiliating failure is reported. One of these immortal sportsmen was in too much of a hurry to be sure of his aim (like some teachers of drawing), another didn't know the butt of his gun from the muzzle (alas, he, too, has relatives among us), the third—well, when that kind re-appears every child gets a result and the woman in charge has a welcome for him every time.



In the Elementary School Teacher for February, Dr. Charles H. Judd of the University of Chicago, continuing his "Studies in the Principles of Education," presents a discussion of "Self-Activity." Among the examples given to suggest "the desirability of a re-examination of the whole principle of self-activity with a view to determining how far the impulses that children bring into the schools need to be modified on the one hand, or supplemented on the other, in order to make the child's training complete," are two which teachers of drawing and handicraft would do well to lay to heart:

DRAWING. The child is attracted to drawing in the early stages of school life for reasons that are natural enough. He is interested in the expression of the ideas which he has in mind and he enjoys his own products. If he were allowed to go on drawing in a way that would be entirely satisfactory to himself he would fall into certain crude conventions which would be very primitive if not purely personal in their character. There are several stages in the drawings of children and untrained adults which indicate complete though unwar-

ranted satisfaction with the work which they produce. During these periods of self-satisfaction the teacher finds that it is his obligation to arouse in the learner a certain dissatisfaction with his own work. This the teacher must do by bringing to the attention of the student other drawings which are superior to his own. Or the teacher must add through criticisms certain new points of view which would not suggest themselves to the learner who is gradually dropping into a convention. That there is opposition between educational interference and the natural tendencies appears in the fact that a student who is brought to a realization of his defects gives up entirely the cultivation of the art of drawing. This giving up of the drawing habit is nothing more nor less than a reaction to criticism. If the teacher could carry the pupil over the period of discouragement by some external force which acts upon the individual from without just as did the criticism, if he could enforce during this period of discouragement a certain amount of drill and practice which is not in keeping with the child's own desire, there would follow a mastery of drawing at a higher level.

MANUAL TRAINING. Children come into the shops very enthusiastic about certain simple constructive activities which they wish to undertake. These constructive activities do not prove to be as easy as the children had expected. The natural impulse is to throw away the half-finished project or to use it in some imperfect and unsatisfactory form. Children who are left to their own constructive devices very seldom complete an object in any such way as to make it acceptable to the careful critic. If the teacher begins to try to direct these natural constructive impulses with a view merely to self-activity on the part of the child, he will find that he cannot carry the activity forward very far, because he will encounter all of the obstacles that come when activity is felt to be tedious. The teacher therefore has the alternative of accepting very imperfect work and waiting in the hope that these imperfections will be corrected in due course of natural development, or he must take a hand in the process and modify the natural course of the activity by requiring of the pupil certain definite improvements upon his natural activity. These improvements are not suggested to the pupil from within. His attention must be drawn by some outside agency to the desirability of better adjustments in his movements and in his use of tools, and it is only when these external demands for improvement are emphatic that he is aroused to efforts in the direction of perfecting his behavior. To speak of these latter forms of behavior as forms of self-activity is to fail to recognize the educational principle which must be followed in their cultivation. All instruction which leads to higher forms of

activity assumes the existence of certain canons of perfection which are external to the individual, and superior to his own natural impulses.



Arbor Day, whenever it occurs, should become a Rome to which all school roads, for a week or two, should lead. To help the teachers of Newark, New Jersey, to be more intelligent guides in such a pilgrimage, Mr. John Cotton Dana, of the Free Public Library, issues a little pamphlet telling how to find and use the material in the Library. His arrangement of topics may prove helpful to teachers consulting other libraries, and preparing topics for the children. Here it is:

1. IDENTIFICATION; NAMING TREES; LEARNING TO KNOW TREES AT SIGHT.
2. HOW TO DIG UP A TREE AND HOW TO PLANT IT, AND HOW TO TAKE CARE OF A TREE AFTER IT IS PLANTED.
3. ENEMIES OF TREES AND HOW TO GUARD AGAINST THEM.
 1. Dry weather.
 2. Wet weather.
 3. Insects.
 4. Pavements, which cover the roots.
 5. Horses.
 6. Boys and Girls.
4. TREES SUITED FOR DIFFERENT PURPOSES.
 1. Best for school grounds.
 2. Best for city streets.
 3. Best for a farmer's yard.
 4. Best for lumber.
 5. Best for wind-breaks.
5. THE NEWARK SHADE TREE COMMISSION.
 1. What it is, Members and Officers.
 2. What it does.
 3. How it gets its money.
 4. What trees it plants.
 5. Where it plants them.
 6. How it takes care of them.
 7. How it fights the insects.
 8. How it interests the people in them.
 9. How it interests the school children in them.
6. USES OF TREES, THEIR VALUE TO MAN.
 1. The fruit.
 2. The wood.
 3. The bark.
 4. The oils.
 5. The gums.
 6. The leaves.
 7. Effect on rain.
 8. Effect on climate.
 9. Uses as wind-breaks.
7. FORESTS AND FORESTRY.
 1. What is meant by forestry.
 2. The State forests of New Jersey.
 3. The care of our State forests.
 4. The Newark Water Supply and its Forests.
 5. The Forest department of the State government.
 6. The United States forests.
 7. The care of these forests.
 8. Forest Fires.

8. NOTABLE TREES.

1. Notable trees in Newark.
2. Great trees of the world.
3. Historical trees.

9. THE LITERATURE OF TREES AND FORESTS.

1. Arbor day manuals.
2. Poems about trees.
3. Prose literature about trees.

10. PICTURES.

1. Trees of many kinds, in summer and winter.
2. Buds and leaves.
3. Buds, flowers and fruits.
4. Trunks and bark.
5. Forests.
6. Lumbering.
7. Big trees.
8. Historic trees.
9. Newark trees.

Bird Day is another center of interest. Here are Mr. Dana's topics for that:

- I. IDENTIFICATION: NAMING BIRDS;
LEARNING TO RECOGNIZE BIRDS.
1. By color.
2. By shape and size.
3. By song.
4. By habits.

II. NESTS AND EGGS OF BIRDS.

- III. BIRDS OF NEWARK AND VICINITY
1. Residents.
2. Summer residents.
3. Winter visitants.
4. Transients.

IV. MIGRATION OF BIRDS.

- V. VALUE OF BIRDS TO MAN.
1. In relation to agriculture.
2. Plumage.

VI. HOW TO PROTECT THE BIRDS.

1. Bird laws.
2. Bird Day.

VII. AUDUBON SOCIETY.

VIII. BIRDS IN LITERATURE AND HISTORY.

- IX. PICTURES.
1. Birds.
2. Nests and eggs.



The Cover ornament this month is from a window in the Cathedral of Soissons. The color scheme is taken from a manuscript of the thirteenth century, reproduced in Owen Jones' Grammar of Ornament. The color of the paper corresponds pretty nearly with the five-hundred-year-old gold of the original. No school of ornament ever embodied more perfectly the vigorous plant life of the early spring than did the Gothic School. The leisurely Egyptian, the philosophic Greek, and the luxurious Italian never had to wait through six dark months of ice and snow for the return of green leaves. What wonder that sprouts of ivy, uncoiled

fern fronds, and bursting buds appear in the northern cathedrals. The artists were so glad to see them they could not wait for summer to unfold them. In all the lusty beauty of their youth they live forever in carved stone and cast bronze, in colored glass and gilded vellum, memorials of the men who loved them.

The headband at the beginning of the Editorial is a Japanese wood carving from an old temple ramma executed about the year 1680. It represents iris growing in a pond. The headband at the beginning of the Library Section reproduces a Japanese wood carving from another ramma, executed about 1700. It represents iris flowers blossoming in water. These are reproduced from a catalog of rare examples of Japanese handicraft issued by Mr. Bunkio Matsuki of Boston.

Miss Cleaveland's drawings of ducks and roosters show the latest additions to the Good Zoo drawing cards, sources of helpful suggestion and guidance in the illustration of fairy stories and folk lore.



The student of design is sometimes oppressed with the thought that all possible beautiful combinations of elements have been exhausted by the decorators whose work is now reckoned as historic ornament. The source of fresh inspiration for the designer is nature, the inexhaustible, the original, the inimitable; but nature's suggestions cannot be adopted without modification and adaptation to the problem in hand. Rightly interpreted historic ornament furnishes the key to this adaptation of natural motive to form, function, and material. The surest road to fresh beauty in

decorative design is the historic path,—the old lines of composition clothed with the new material. As an aid to the work in design next month, which will follow the gathering of material through the study of nature this month, the frontispiece is offered through the courtesy of the Prang Company. It was produced by lithographic artists under the supervision of the late Louis Prang, and represents the high-water mark of lithographic reproduction in America.



Those who mourned the demise of *Masters in Art* will rejoice in the announcement of a successor called, "The Old Masters," issued by Ritter and Flebbe of 120 Boylston Street, Boston, in co-operation with the publishers of "*Klassiker der Kunst*" of Stuttgart, Germany. The parts have the familiar size, and the usual number of excellent plates, but less descriptive text. Many of the works reproduced are not those most familiar to American lovers of painting. One of the Rembrandt numbers is devoted to his etchings. The first number devoted to Velasquez contains four masterpieces not reproduced in *Masters in Art*. The text is by Morton Bernath. The parts sell at 25 cents each. The handsome plates may be had in bulk for purpose of study at two cents each or \$2 per hundred with special discount to schools and clubs ordering in quantity. It's rare good fortune to find such reproductions at such a price.



It is the intention of this magazine to give its readers nothing but reliable information, honest goods, and full

measure from cover to cover. The School Arts Publishing Company will welcome at any time definite information from its subscribers concerning the failure of any of its advertisers to make good. We propose to do business with people of the right sort only. Our best advertisers feel the same way. They know as well as we do that one fraudulent advertisement in a magazine tends to bring into discredit all the others. A square deal all around is the only basis for prosperous business.



The student who attends any one of the summer schools advertised in this magazine will get his money's worth, and more too. Advanced students, however, should seek the high mountain springs, the original sources of inspiration. These are comparatively few in number. One is located in Cambridge, Massachusetts, at Harvard University. A student there finds himself in the midst of a wealth of material for study not duplicated elsewhere; but, better than that, he comes to know an opulent spirit, Dr. Denman W. Ross, a man of unique personality and power.

"Hold with the maker, not the made;
Sit with the cause, or grim or glad."





LITERATURE OF THE ARTS

BOOK REVIEWS AND NOTES

***SHOULD WE STOP TEACHING ART.** By C. R. Ashbee. 124 pp. $5\frac{1}{2}$ x 9.
B. T. Batsford. \$1.

The author of this book, a trained craftsman, who has done notable work in many fields, and the author of a score of other books covering a wide range of topics, has as much right as anybody to ask this question, and more right, perhaps, than anybody else in England to answer it. His answer commands attention, and deserves the thoughtful consideration of everybody, both in England and America, who is interested in the future of the art-crafts. Briefly, his answer to the question is this: Yes; if the results of recent teaching are to continue. No; if the teaching can be made more vital. Mr. Ashbee believes that it can be made more vital, in some such ways as the following quotations indicate:

1. The esthetic education of the community in our day should be directed towards the distinction between the bad and the good.
2. We want to prepare the child to teach itself. I have noticed invention breaking down just at the point where individuality was needed.
3. We should transform our Art School system into a Guild system.
4. Collections of examples of fine craftsmanship should be increased, particularly duplicates, and extended to the secondary and elementary schools.
5. The ultimate direction of teaching should come from successful craftsmen, not from any senate of university professors.
6. We should surely and consistently teach all the children in all our schools to draw, whether with pencil, pen, or brush. They should acquire facility of finger, nimbleness of vision, joy of color.
7. We should encourage as a part of our esthetic substructure all that is implied in locality, in dialect, in village types. . . . it is the seed-bed of the Arts.
8. The State should endow worthy shops of handicraft everywhere, that the craftsmen may devote themselves wholly to producing fine work, and to training fine workmen, sure of a living wage; their receipts from sales to be supplemented by receipts from the endowment funds.

* Added to the School Arts Library of approved books.

9. Competent juries of craftsmen should decide as to what processes and products should and what should not be turned over to machinery.

Mr. Ashbee has words of commendation for what is being done in America, where individuality is fostered to a greater extent than elsewhere, and for what has been done in Germany to protect the interests of the originators of fine things from being disregarded or minimized by the manufacturers and publishers thereof.

Mr. Ashbee's proposition of State endowment seems a bit startling at first; but look at the history of the arts and crafts. Who among the men who have produced the finest work in any realm was not guaranteed a living wage by somebody—his patron, a prince, the emperor, the pope, a free city? When the human world is properly educated and organized each individual, assured of bed and board, healthful environment and happy companionship, will be depended upon to do that which he can do best for the good of all.

***A MANUAL OF DRAWING.** PART I (108 pp. $6\frac{1}{2} \times 8\frac{1}{4}$, 4 plates in color), and PART II (280 pp., 11 plates in color), profusely illustrated. By W. W. Rawson. Longmans, Green & Co. Part I, 90c.; Part II, \$1.50.

Mr. Rawson is "Departmental Instructor, Department of Public Education, Cape of Good Hope." And good hope there is for art and craft education under his direction in southern Africa, or wherever else his instructions are followed. His theories are reasonable, his principles are applied in his own work, his drawing is excellent, his sense of composition and design seldom leads him astray, and his expositions are clear. His books should be in the working library of every teacher of drawing and handicraft, if only as a perpetual reminder of the wisdom of choosing appropriate mediums of expression, and the value of clean-cut, faithful drawing. This man does not dodge and dissemble, mutter and stutter, talk indistinctly, guess, and bluff; he knows what he wants to say, and says it man fashion, with a faithful pencil, brush and pen.

Oh, no; the books are not faultless; nothing human and mundane is. From the American point of view they leave much to be desired, especially in design. But they carry an unusually large percentage of pure helpfulness.

***ILLUSTRATED EXERCISES IN DESIGN.** By Elizabeth Garrabrant Branch. 72 plates with accompanying text. 7 x 11. The Prang Company. \$1.50.

Mrs. Branch, a graduate of the New York School of Fine and Applied Art, formerly instructor of art in the High School of Newark, N. J., and teacher

* Added to the School Arts Library of approved books.

of design in the Chautauqua School of Arts and Crafts, knows how to teach design. This book embodies, so far as a book may, the plan and method of a skilled teacher. Beginning with space division by means of straight and curved lines, the plates illustrate the principles of Balance and Rhythm as exemplified in applied design of various kinds, from a book cover to the interior furnishing of a room. Neither historic ornament nor pictorial art is neglected. The book is well printed and handsomely bound. It is a wholesome and refreshing volume for both teacher and pupil.

FLOWER CHILDREN. By Elizabeth Gordon. 94 pp. 6 x 9. Completely illustrated in color. P. F. Volland & Co. \$1 postpaid.

This pretty book, dedicated to "Every Child-Flower that Blooms within the Glorious Garden that we call Home," will give joy to every child who is so fortunate as to get a peep into it. Each drawing and verse sets forth in fanciful array a common flower. The drawings by M. T. Ross are as clever as the author's rhymes, and that means unusually clever. Decorated end papers and an appropriate cover complete the volume as a work of art.

HAND FORGING. By Thomas F. Googerty. 198 pp. 5 x 8. 123 illustrations. Popular Mechanics Co., Chicago. \$1.

The author, a skilled craftsman, instructor in Stout Institute Summer School of Forging, has produced a handbook well calculated to meet the increasing demand for help in art-craft ironwork. With the exception of the inexcusable "Border for a Marble Table-Top," and a few scrolls that are not quite sure whether they are coming or going, the designs throughout the book are excellent. The chapters discuss Equipment, Processes, and their applications in useful objects of beautiful workmanship. The book is well printed in a good readable type, and enriched with admirably clean-cut plates.

COLOR AND ITS APPLICATION TO PRINTING. By E. C. Andrews. 124 pp. of text 6 x 9. Three color plates and 47 other illustrations. The Inland Printer Co., Chicago. \$2.

The author of this book, a persistent student, a painstaking craftsman, and a person of taste, has made a real contribution to the rather short list of useful literature available in the study of Color and its applications in the arts and crafts. The book cannot but prove to be of great value to the thoughtful, ambitious printer. Mr. Andrews has adopted, in a general way, Mr. Munsell's color theory, notwithstanding the fact that at certain points the exigencies of the printing craft must be provided for. The book is of value

to teachers chiefly for the information it contains concerning the various harmonies of color. It is to be regretted that these are not exemplified. If the outside of the volume may be taken as a fair sample of what Mr. Andrews can produce in the way of a color harmony, the more concrete examples he can put forth the better. In the realm of color, *seeing* is believing. The proof of the theory is its actual result in color harmonies.

PROGRESSIVE MENTAL ARITHMETIC. By John B. Gifford. Two volumes, each of about 170 pp. $5 \times 7\frac{1}{4}$. Illustrated. Thompson, Brown Co. Each, 30 cents.

These unpretentious, sane little books are mentioned here chiefly for the excellent illustrations they afford of the wise correlation of elementary mathematics and drawing. In no case is the relation between the two forced in any way. It always seems inevitable, as it should. Mr. Gifford, when a superintendent of schools, was widely known in New England for his business efficiency and good sense. He fostered drawing and handicraft in his schools as invaluable means of expression, and his books exemplify some of the good results of this rational point of view.

MAN THE SQUARE. By Claude Bragdon. 34 pp. 4×7 . Illustrated. The Manas Press, Rochester, N. Y. 15 cents.

This "Higher Space Parable" will interest only those few drawing teachers who feel at times transcendental tendencies, and who belong to that priceless minority which still holds the exacting cube to be a necessary factor in form study and model drawing.

THE MEANING OF BEAUTY, by Carl S. Patton, a little pamphlet published by James Foster at the University Art Store, Ann Arbor, Michigan, is worth adding to one's magazine of arguments for the study of art (the war is still on in some places!), and to one's cupboard of good things wherewith to solace one's self in times of threatened heart failure. No ordinary document, that; both a bullet and a tablet!

FORESTRY IN NATURE STUDY is the title of Farmers' Bulletin 468, by Edwin R. Jackson, of the Forest Service, issued December 22nd by the United States Department of Agriculture, Washington, D. C. This pamphlet is worth having. It contains a good course of study, suggestions for field trips, thirteen illustrations, and lists of reading books and reference books for Nature Study teachers,—together with a key to the common kinds of trees.



CORRESPONDENCE



Metropolitan Museum of Art, New York.

DEAR MR. BAILEY:

I have just had a letter from Count Plunkett of the Dublin Museum, and I am sending to you herewith an extract from the same, thinking you may like to use it.

Very truly yours,

H. W. Kent, Assistant Secretary.

Here is the extract:

It may be of interest to some to hear of the work that is being done in the National Museum at Dublin, Ireland, by its Director, G. N. Count Plunkett, in the interests of a larger educational use of the Museum's collections. The following quotation is taken from the *Irish Times* of January 10, 1912, in a report on the first of a series of lectures delivered at the Museum, entitled the "Educational Value of Museums."

"He spoke of the fact that a large body of students had already availed themselves of the Natural History and Science and Art Sections of the Museum. Rooms, he stated, were put at the disposal of students in the sciences, and between seven and eight hundred of them were entered as having worked in the Museum during the last year. Besides this, a large number of people consulted the keepers of the collections, and the Students of the Metropolitan School of Art devoted much of their time to working in the Museum, and various exhibits in the Museum were lent to the School. The Director desired to increase the educational use of the Museum a hundredfold. Circulating cases were sent to agriculture and technical schools throughout Ireland, and he hoped that some arrangement might be reached by which other educational bodies might avail themselves of these valuable loans. He then dealt with the historic value of museum objects, showing how from these many common misconceptions might be cleared away. In this connection he pointed to the valuable example set by professors of Greek in the Universities, who included the study of classical sculpture in the study of Greek literature and life. He also referred to the scheme at present under consideration in London for the formation of a folk museum for Great Britain and Ireland. The lecture was illustrated with a fine series of views of some of the principal

museums of Europe and America, and with some unpublished photographs of Roman antiquities found in North Africa, and now preserved in the museum at Algiers. The Director gave some account of the Christian antiquities of North Africa, which, he argued, were not sufficiently studied by those interested in the beginning of the Christian Church."

48 Trinder Road,
Crouch Hill, London, N. England.
February 6th, 1912.

DEAR MR. BAILEY:

Thank you so much for your letters containing so full a list of available sources of information, to aid in the forthcoming Exhibition. How kind of you also to send on the December and the January numbers of your School Arts Magazine! Fortunately, last evening I had no Committee or other meeting, and I was able to read a good deal of them myself; it is a most helpful and suggestive magazine. We have nothing so good, as yet, in our country, though we are decidedly on the up-grade as far as our education is concerned.

We have an Art room and an Art Master attached to the Central School of which I am Principal of the Girls' Department. The boys and the girls each, are under his instruction for half the week, in turn. We take by examination and nomination the most promising pupils from the Public Elementary Schools of the district, at the age of eleven and one-half for a four years' course of more advanced work. Sometime when you are in London and could spare the time I should be glad to see you, and show you what we try to do in the limited time at our disposal. I remember seeing some wonderfully good Art work in the Springfield High School, under a lady teacher in 1906. And this last year, in San Francisco, I was greatly impressed with the work done under Miss Katherine Ball in that city.

I wonder whether you will be going to the Department of Superintendence to be held this month at St. Louis. I wish I could be there and have the pleasure of again meeting so many of my good kind American friends, who will probably be there. I get so much help and inspiration, as well as pleasure, out of my visits that I always want to come again.

With kind regards and thanks I remain,

Yours very sincerely,

Kate Stevens

To H. T. BAILEY,
U. S. A.

from ALFRED HOLT, St. John's School,
Mossley: Manchester,
England

Greeting from beyond the sea!

From number one of "School Arts" up to date, your magazine has been a never-ending source of inspiration.



May it long continue! Enclosed you will find two booklets by two of my lads, as entries for the March contest.

They are the unaided work of the two and are the best of the class.

Would any of your Supervisors of Drawing care to exchange schemes and specimens of work with me?

NOTE: Specimen pages from one of these books are given on page 825. Any teacher who sees fit to accept Mr. Holt's offer to exchange work will receive some instructive and enjoyable school work.

The Editor.

Washington, D. C.

MY DEAR MR. BAILEY:

May I send you these two programs which were left over from the day I entertained the seventh and eighth grade teachers? Please don't think that I think they are high-toned design, but they were bright and gay and added a nice little touch to the day's delight.

I hektographed them, five or six different kinds, and then my dear Central High School Drawing Teachers helped me fill them in with color. My guests carried the others (not these two!) away as souvenirs of what the hostess felt was a very pleasant afternoon, and you know they say that if the hostess has a good time, the "party's a success." I hope you are not bored.

Annie M. Wilson.

Sam Houston Normal Institute,

Huntsville, Texas.

MY DEAR MR. BAILEY:

To-day I returned from the annual meeting of the Southern Educational Association held in Houston, where the section of Drawing was presided over by Mr. Ellsworth Woodward of Sophie Newcomb, New Orleans. Needless to say that he was an inspiration; the modesty of his claims is charming; but I am puzzled by some things I heard, and I should like your opinion.

Almost everybody there seemed to know the best way to do the other fellow's work, but was sorely puzzled about his own. Some of the city supervisors are of the opinion that the Normal Schools fail to give grade teachers adequate preparation for the grade work in drawing, and suggest various means of correcting the defect. One says: "Require practice, practice, practice. Teach them *to draw*, that they may show their pupils *how*, that their enthusiasm may have a degree of skill to back it." Well, we have thirty-six periods of forty minutes each in a year!

Another says: "Spend less time in actual drawing, and give more attention to the planning and detailed carrying out of courses for different grades, so that teachers shall know just where to place certain phases of work, and shall know just how to present them."

How would a compromise do?

In humility I have asked for information from some of my former students who have been bravely struggling in the grades; and, like the crowd in the Bible, some say one way and some another. The majority lean to the former notion, saying, "Oh, if I could just draw, I could accomplish so much more."

Now, from your broad experience, from your wide observation as supervisor, please give me your opinion, when you may have a little while to spare from your busy day. If I mistake not, you will know something of our conditions, even though widely different from yours, for you visited several cities in Texas recently. Very few of our students have had *any* drawing before entering the Normal, and have allotted to them but thirty-six lessons for a full course.

Trusting that my letter will not be too great an intrusion, and thanking you for many helpful words, I am

Yours sincerely,

Anna C. Loring.

MY DEAR MISS LORING:

If I were training pupils in a normal school to become supervisors of drawing, I would have the first fifteen minutes every day devoted to freehand memory drawing upon the blackboard. At the end of the year ninety per cent of my students should be able to draw in outline on demand any common leaf, bird, or animal in the vicinity of the school, and any of the geometric solids in any position. I would assign the topic one day for them to work up ready to recite upon the next morning by drawing. The planning of lessons is important. The thinking out of problems in design is important. There is but one law underlying both, and that law is easily learned. But the most important thing in the training of teachers of drawing is *drawing*.

Yours sincerely,

Henry Turner Bailey.

TWO LETTERS FROM MEMBERS OF THE ADVISORY BOARD.

Columbus, Ohio, February 24, 1912.

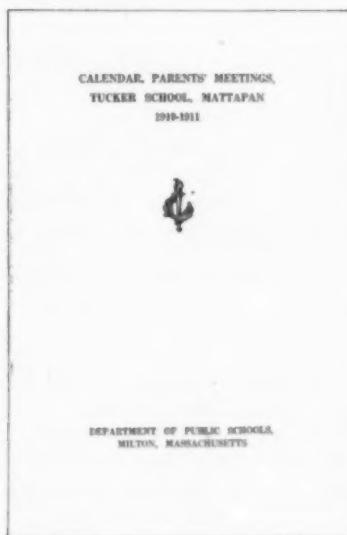
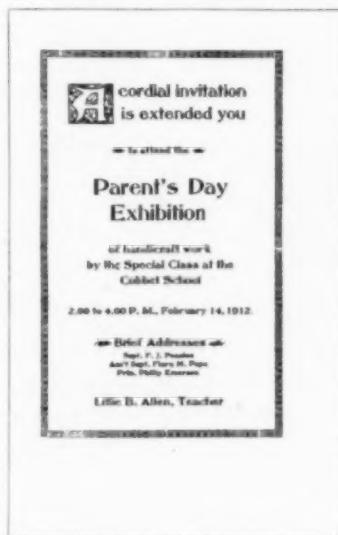
MY DEAR MR. BAILEY:

After reading Mr. Wm. McAndrew's "Why I'd Like to be a Drawing Teacher" I have wondered whether the grade teachers realize the true value of drawing and the opportunity they have of bringing joy into the lives of their pupils.

Mr. McAndrew says, "Of all teaching positions in America to-day the so-called Art instructor has the greatest opening, the brightest future, the happiest outlook of any that I know." He goes on to say that he'd like to be a drawing teacher because such a one has an incomparable opportunity for

doing a big, a valuable, and a delightful thing which is to bring pleasure and joy back into education.

The grade teacher of drawing, with her manifold other duties, needs a great deal of encouragement and if she could only be made to feel the truth of Mr. McAndrew's assertions would certainly enter into her drawing with new zeal. The School Arts Book, with its wide circulation, has the opportunity of giving such encouragement.



Our seventh and eighth grades are making posters. So many steps are involved in this work that the teacher has a good opportunity to discover the weaknesses of her pupils. Their most difficult problem seems to be to sketch a group well.

Miss Gearhart says that we hurry so slowly through the planning, measuring, and sketching, etc. Are the pupils taught from the start to plan, measure, and sketch? If so, why do they insist on drawing, then thinking, and then erasing. I find Miss Gearhart's article very helpful along this line. I don't believe our pupils have enough practice in sketching to acquire skill.

I found your suggestions about the grouping of objects very helpful in arranging groups for our posters.

In looking over back numbers of The School Arts Book I found a valuable article on lettering by Mr. Daniels in the May, 1905, issue. This has helped us in lettering our posters.

Your editorial on Rhythm has helped me to understand that subject as I never have before.

Yours very truly,
Emma Culp.

Lynn, February 10, 1912.

MY DEAR MR. BAILEY:

Since last September I have had a special class of mentally deficient children at the Cobbet School. I enclose for you a "Parents' Day" invitation. You will be pleased to know that the invitations were printed by pupils in the building and the letters illuminated in "friendly colors" by *my* children.

Whenever you are in Lynn I should be delighted to have you visit my room. The session is from ten to two.

Very truly,
Lillie B. Allen.

The other illustration in the plate gives the cover of a folder printed by public school children in Milton, Mass., where printing as a school art has been developed to such an extent that practically all the printing required by the school department is done by the pupils, under the supervision of Mr. Asher J. Jacoby, Superintendent of Schools.

THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE THIS PIECE OF WORK MY BEST

FEBRUARY CONTEST

AWARDS

First Prize: Milton Bradley Co. Set B. German Silver Drawing Instruments, and the Badge with silver decoration.

Mildred Henley, Carthage, Ind.

Second Prize: Milton Bradley Co. High School Box of Water Colors (16 colors), and the Badge with silver decoration.

Lucy Browne, Box 402, Groton, Conn.

Docia Finch, Anderson, Ind.

Elisbeth Graefe, 306 First St., Manistee, Mich.

Christine Perry, Glenwood School, Springfield, Mass.

George Troup, Reily Special School, Harrisburg, Pa.

Third Prize: A Miniature Masterpiece in Frame, and the Badge of the Guild.

Albert Benson, 378 Fourth St., Manistee, Mich.

Gladys Bristol, George St., Bellows Falls, Vt.

Eugene Havemann, 1709 McCasland Blvd., East St. Louis, Ill.

Joel L. Lancey, West Newbury, Mass.

Abraham Magni, Pleasant St. School, Westerly, R. I.

Herman Martens, 2411 Boise St., Davenport, Iowa.

Marion Needham, Groton, Conn.

Shirley Newton, Sidney, N. Y.

*Michael Steffen, 96 Goemble St., Buffalo, N. Y.

Kenneth Woolson, 526 Fifth Ave., Janesville, Wis.

Fourth Prize: The Badge of the Guild.

Hazel Hallagan, Ottawa

John T. Sayer, Louisville

Lois Harper, Ramona

*Margaret Sonier, W. Newbury

Esther Heaton, Calumet

Henry Struck, Calumet

Homer Horst, Hillsboro

Arthur Swanson, Laurium

Clifford Patch, Randolph

Rosie Tatelman, Bellows Falls

Olivia Ridenour, Springfield

*Ida Tuttle, Springfield

Ernest Rothrock, Steubenville

Laura Wilkerson, Oreland

George Santora, Westerly

Mary Williams, Calumet

—, VII, Taylor School, Davenport, Iowa

Honorable Mention: A Recognition Card.

*Oliver Henry Ainsworth, Claremont

Stephen Anderson, Harrisburg

Josephine Albamonte, Westerly

Faith Bassett, Watertown

Louis Bradley Allen, Groton

Clarence Bell, Harrisburg

* A winner of honors in some previous contest.

FEBRUARY CONTEST

THE SCHOOL ARTS GUILD

Elizabeth Bourne, Provincetown
Roderick Campbell, Laurium
Angeline Candella, West Newbury
Alice Cook, Calumet
Lillian Cook, Anderson
Agnes Craig, Johnstown
Pauline Curtis, Springfield
Angelo Custode, Westerly
Michael De Perry, Westerly
Stella Dolonen, Calumet
*Maurice A. Easter, Claremont
Edgar Erickson, Manistee
Estelle Forke, Rember
Valmore Gaudette, Springfield
James Gherna, Calumet
C. Gordon Gibson, Calumet
Harriet Gower, Springfield
Julia A. Guarino, Westerly
Oleta Hagerson, Walla Walla
Glen Hayward, Sidney
*Ruth Hengerer, Buffalo
Mommie Herrick, Walla Walla
Eilen Holmes, Johnstown
Agnes Jahr, Davenport
John Jobst, Ottawa
Paul Johnson, Eureka
*Waino Juntunen, Calumet
Zella Kaufmann, Davenport
Arthur Keim, Ottawa
Lester Kirkpatrick, West Newbury
James Kniser, Harrisburg

Edith Lobb, Laurium
Roy Lundquist, Laurium
Alyce Marcott, Fall River
Ralph Medlyn, Calumet
Florence Messner, Laurium
Margaret M. Morey, West Newbury
Margaret Mueller, Steubenville
Sarah Nardone, Westerly
Carolin Nelson, Poquonock Bridge
Doris Osha, Randolph
Helen Overman, Carthage
Dorothy Perry, Springfield
Ora Phillips, Calumet
Caro Plamback, Oakland
Anna Reitzel, Harrisburg
Portia Ricketts, Anderson
Bessie Roberts, Manistee
Catherine Rose, Johnstown
Mildred Royce, Walla Walla
John Sandmann, Louisville
Frances Sessaki, Laurium
Margaret A. Shenk, Harrisburg
Royal Sickles, Springfield
Raymond Smith, Rockport
*Clinton Stookley, Calumet
Marie Swonger, Springfield
Ora Tillison, Ramona
Hilda Vollsens, Davenport
Maud Ward, Springfield
Ethel Wiley, Bellows Falls
Tony Williams, Springfield

Viola Yost, Johnstown

Special Prize: Nature Packet.

Grade I, Broad Street Primary School, Claremont, N. H.

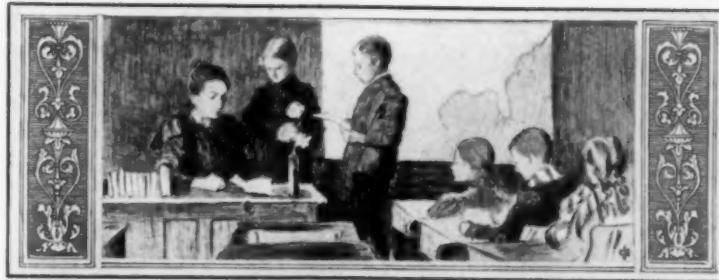
Grade II, Broad Street Primary School, Claremont, N. H.

Special Prize: The Badge of the Guild.

Elsie Anderson, De Kalb
Charles Brough, Harrisburg
Carroll Denny, Harrisburg
*Mabelle Ellis, West Newbury
Robert Franke, Johnstown
Emma Galloway, Walpole
Joseph Hess, Johnstown
Hilda Johnson, Calumet
Lillian Jova, Calumet

Rose Kobe, Laurium
Margaret Miller, Laurium
*Charles F. O'Neil, Claremont
Harold Overdorff, Johnstown
Tony Ricketts, Laurium
Beatrice Shimonek, Laurium
Elia Siljeroos, Calumet
Margaret Zimmerman, Johnstown
Angeline ——, Johnstown

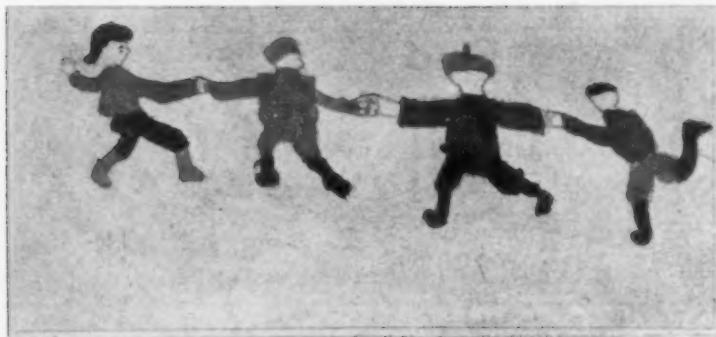
* A winner of honors in some previous contest.



SENDING DRAWINGS FOR THE CONTESTS

PLEASE REMEMBER

1. Full name of pupil and mailing address must be on the *back* of *each* sheet. Otherwise how can a prize be sent straight?
2. If a pupil has previously received an award the drawing should bear *on its face* this character:  with M, 4, 3, 2, or 1 in the upper portion, indicating the award already received, and in the lower portion the year in which the award was given. Thus:  means, "Received Mention in a Guild Contest, 1912."
3. Drawings should be sent flat, unsealed, rate one cent an ounce, and directed to *Henry Turner Bailey, North Scituate, Mass.*
4. Stamps should be enclosed, if drawings are to be returned. Drawings not accompanied by correct amount for return postage are destroyed immediately after being passed upon by the Jury.
5. Drawings are marked thus by the Jury:
A blue + = It might be worse!
A blue ★ = Fair.
A red ★★ = Good. Two red stars mean better than "Good," but not quite enough better to receive an M = Honorable Mention. An M is sometimes given to those who have received a prize, for work equal to that previously submitted, but not good enough to receive a next higher prize.
6. All sheets receiving a prize or a mention become the property of The School Arts Publishing Company.
7. *Please observe these regulations.*



Snap the whip. By Maria Dikeman, nine years old, Farmington, Ill.

Why be forever at the tail end? Subscribe for The School Arts Book. Advertise in The School Arts Book. Get something published in The School Arts Book. The School Arts Book will help you to move up.

The Saturday Morning Classes established by the Prang Company in New York, Boston, Chicago and Philadelphia have proven to be among the most successful and popular classes of the kind ever organized in this country.

The Philadelphia Class, under the direction of Miss Florence I. Goodenough, Assistant Supt. of Drawing in Public Schools, New York City, has enrolled one hundred and twenty-five students. This class is held on Saturday mornings in the beautiful Sun Parlor of the Bellevue-Stratford Hotel.

The location and directors of the other classes are as follows:—

Boston Class:—Grundman Studios; Director, Fred Hamilton Daniels, Supervisor of Drawing, Newton, Mass.

New York Class:—Waldorf-Astoria; Directors, Hugo B. Froehlich and Bonnie E. Snow.

Chicago Class:—Chicago School of Applied and Normal Art; Directors, Emma B. Church, Anna Van Wie and Olive F. Vicknell, School of Education, Chicago University.

A distinguished speaker on Art Subjects addresses each of these classes at the close of the regular lesson. Among the speakers are: Frank Alvah Parsons, President of the New York School of Fine and Applied Art; Frank H. Collins, Supervisor of Drawing, New York City; William B. Mason, Supervisor of Drawing, Philadelphia, Pa.; Leslie W. Miller, Director of the Pennsylvania Museum and School of Industrial Art; Alvin Dodd, North Bennett Street Industrial School, Boston, Mass.; James Hall; Henry Turner Bailey, Editor of The School Arts Book; Charles H. Prosser, State Dept. of Education, Mass.; George H. Perkins, Boston, Mass.; A. D. Sensor, State Dept. of Education, New Jersey; John W. Alexander, President of National Academy of Design.